

#8

THE OFFICIAL LUCASFILM MAGAZINE

Exploring The Dark Side • Cam Kennedy • Kenner & 'Shadows'

STAR WARS GALAXY

MAGAZINE

SUMMER 1996

\$4.95 US
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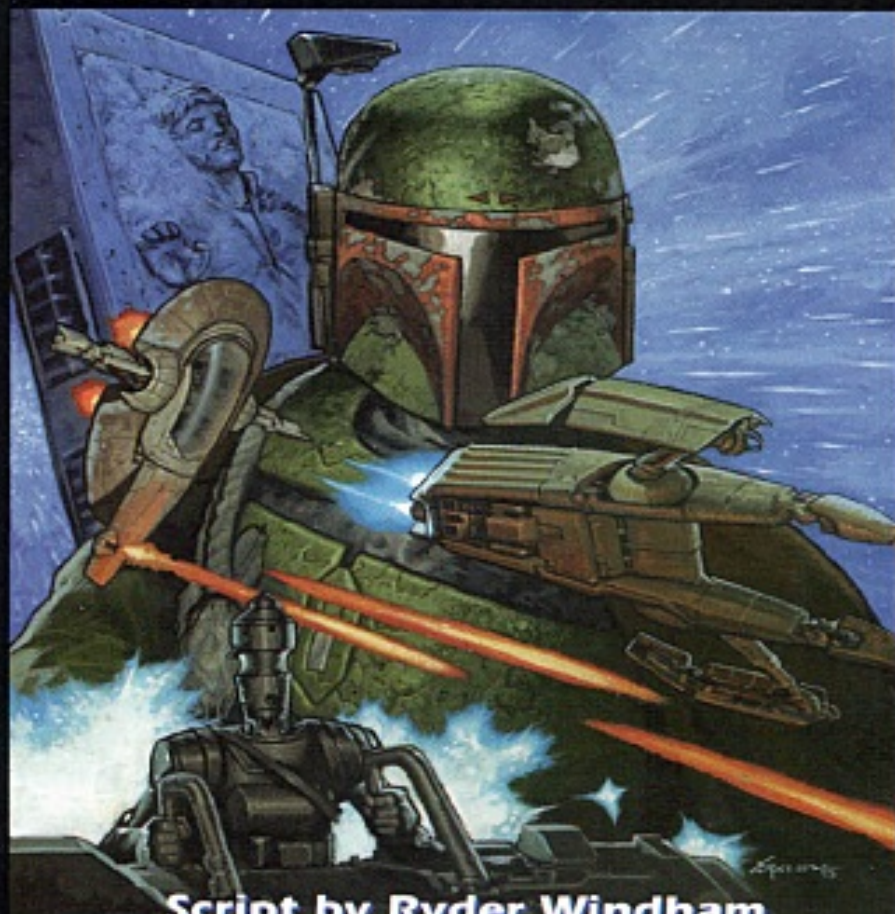


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Cover by Cam Kennedy

Rebel Report

"Back at the Ranch"

Communiqués

Readers' letters and e-mail

Around the Galaxy

Special Edition photos & news...

Shadows card preview...

Plus, Galaxy Giveaways

ROLEPLAYING GAME FICTION:

DARK VENDETTA

High Inquisitor Tremayne has upset his mentor, Darth Vader

ARTIST PROFILE & PORTFOLIO:

CAM KENNEDY

The Scottish illustrator lives gently but carries a heavy palette

IT'S STILL TRUE FOR KENNER:

STAR WARS FOREVER

The company keeps building its 20-year-old trilogy toy line

THE DARK SIDE

Best-selling STAR WARS novelist Kevin J. Anderson explores the evil elements of the Force

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Computers in moviemaking

Cyber Notes

Updating STAR WARS on-line

Use the Force

Test your knowledge of the dark side

Earlier this summer, I was fortunate to again visit Skywalker Ranch, home of Lucasfilm. The occasion was a meeting among the editors of all the Lucasfilm magazines (did you know there are now British, French and German publications, too?) to talk about *STAR WARS* on a global scale. But with all the activity going on around Lucasfilm these days, I couldn't help but pick up tidbits of juicy information. Here's what I can share with you:

- The *STAR WARS* Trilogy Special Edition is going to be spectacular. I know some purists out there bristle at the notion of mucking around with the original, but just wait until you see what they've done. They screened a number of key scenes, showing before-and-after versions. The one of Jabba and his thugs meeting Han in Docking Bay 94 is incredible. They've blended the computer-generated Jabba with 20-year-old footage so seamlessly that you'll swear Harrison Ford is right there with a 3-D Jabba. The dewbacks in the desert are amazing too, though I was more impressed with the giant ronto beast and swoop bike on the streets of Mos Eisley. Seeing

how realistically CG images blend with live-action footage in *STAR WARS* leaves me anxious to see what they'll come up with not only for the *Empire* and *Jedi* Special Editions, but also the prequels.

- We got to see the breathtaking *STAR WARS* Trilogy Special Edition trailer that began sneak-peek showing in theaters this summer. It had "premiered" at a theater in San Francisco, and George Lucas himself was on hand. Even he was amazed when the audience went wild in response to the trailer. That just proves, once again, the long-lasting, mass appeal of *STAR WARS*.

As this is written, the exact date of the first Special Edition is still not final. It will be released sometime in the first half of February; likewise, the dates for the re-releases of *Empire* and *Jedi* are being finalized. We'll have definitive news in the next issue, as well as dates for the foreign Special Editions of the trilogy.

- Work on the first prequel, officially scheduled for 1999, is really heating up. George

Lucas is continuing his work on the scripts. Lucasfilm's art department is storyboarding the movie, characters and vehicles have been designed and preliminary casting has begun (no, Kenneth Branagh is not being, nor has he ever been considered, though his agent must love the rumor). And despite earlier reports, only Episode One, not the entire prequel trilogy, will initially be shot.

That's all we can report for the time being. It was great to meet the other editors and get a look at their latest issues (here's the handsome cover of the French mag). Besides, any opportunity to visit the Lucasfilm folks is always a worthwhile thrill.

See you in the next issue.

Bob Woods



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Stacy Mollerma, Yvonne Nolasco,

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Prepress: Colorlith Corporation

Printing: Imprimerie Ronalds

LUCASFILM LTD./LICENSING DIV.

Publishing Dir.: LUCY AUTREY WILSON

Continuity Editor: ALLAN KAUSCH

Design Coordinator: JULIA RUSSO

ADVERTISING SALES

BOB ROSEN / K.Q.G.R. (212) 399-9500



Star Wars GALAXY MAGAZINE (ISSN 1081-3562)

is published quarterly by The Topps Com-

pany, Inc., One Whitehall Street, New

York, New York 10004, (212) 376-0300.

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Canada (plus 7% GST) and \$30 foreign or-

ders—in U.S. funds only. Subscribers re-

ceive Deluxe Collectors' Edition. Write to:

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MAGAZINE, P.O. Box 555, Mt. Morris, IL

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Wars GALAXY MAGAZINE, P.O. Box 555, Mt.

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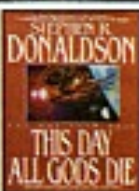
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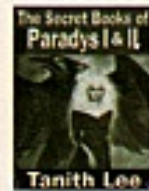
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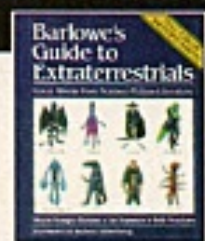
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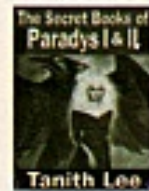
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♦ I have been a subscriber to the magazine ever since Issue #2, and it seems that the greatest number of letters are about people's memories of *STAR WARS*, *Empire* and *Jedi*. Those letters are all won-

COMMUNIQUÉS

derful to read and sometimes pretty fascinating, but I decided to write to praise the magazine itself. Without this magazine, we *STAR WARS* fans young and old would have no idea of all the new and upcoming *STAR WARS* collectibles, we may not even have any idea of the *Special Edition* or the new pre-quels,

and we wouldn't know about our other fellow fans' memories or their experiences that have been *STAR WARS* related. So I'm sending out a big thanks to whomever decided to write this magazine in the first place and to those who work on each new issue so as to keep the love of *STAR WARS* alive in all of us as long as we possibly can. And as always, May the Force be with you.
BILL WILBRAND, Alliance, NE



♦ Envelope art by
BRYCE KING II
Lawrence, KS

♦ I read in *SWGM* about a *STAR WARS* convention in 1997. Is there any more information about it? JILLIAN WILCOX, Cleveland, TN

EDITOR'S NOTE: There was talk of an official *STAR WARS* convention but the folks at Lucasfilm have decided to hold off since there is so much *STAR WARS* activity happening at fan conventions already. There will, however, be a *STAR WARS* exhibit next year at the Smithsonian in Washington, DC. We'll have more details in the next issue.

♦ Envelope art by
TIM CARTER
Pekin, IL



♦ YOUR MAGAZINE IS THE BEST! THERE IS JUST ONE THING I'M HUNG UP ON. BOBA FETT. SURE HE WAS THE BEST IN THE MOVIES, BUT WHEN THE BOOKS CAME OUT HE WAS A THING OF THE PAST. AFTER TIMOTHY ZAHN'S TRILOGY, I FOUND SOMEONE WHO WAS JUST AS BAD BUT HAD GIVEN IT UP. HER NAME WAS MARA JADE, AND IN MY OPINION SHE IS THE BEST. SORRY IF THAT MAKES ANYBODY MAD. AMY ROSE, GLENWOOD, IN

♦ As I did 20 years ago with the initial barrage of multimedia products surround the first trilogy, I am actively seeking to collect products from the current merchandising blitz. However, I am finding it increasingly difficult to locate those items that mean the most to me: the new action figures. I heard, much to my dismay, that the Princess Leia figure has been discontinued. (This is not the case.—ed.) I have yet to find this figure in any of my local stores. My last hope to acquire this figure lies in purchasing the entire original nine-piece set from the LucasArts Company Store for considerably more than I had anticipated spending just to get one figure. Now, I can appreciate Kenner's attempt to satisfy serious collectors by making this figure somewhat more difficult to find and, as a result, more valuable. But for the casual collector like myself, this is a considerably upsetting action. I have no desire to corner the market by buying up every copy of every figure I can afford. My collection of original figures encapsulates the fondest memories of my childhood, and I wish to compliment it with the next generation. With *STAR WARS* enthusiasm growing exponentially every day, I would ask Kenner to please reconsider their decision, thus enabling both myself and my fellow fans the opportunity to recapture some of the magic that enveloped our youth. RICHARD DALES, Wilmington, NC



♦ Envelope art by
JOSH BREIDENBACH
Columbus, OH

♦ The bounty hunters theme [in Issue #6] was very interesting, especially the comic with the daddy of the bounty hunters, Boba Fett. Chris Moeller is, by the way, one of the most talented artists I've ever known. The Boba Fett is extraordinary, but what really made my contact lenses burst was Admiral Daala on page 24. This drawing is Mona Lisa-class. Forget Pamela Anderson, here's Daala! TASSOS MERLIDIS, Tilburg, The Netherlands

♦ I heard through a friend that 4-LOM stands for "For the Love of Money." Since he's a bounty hunter, I think it would fit. U_645897050_19_A @xband.com



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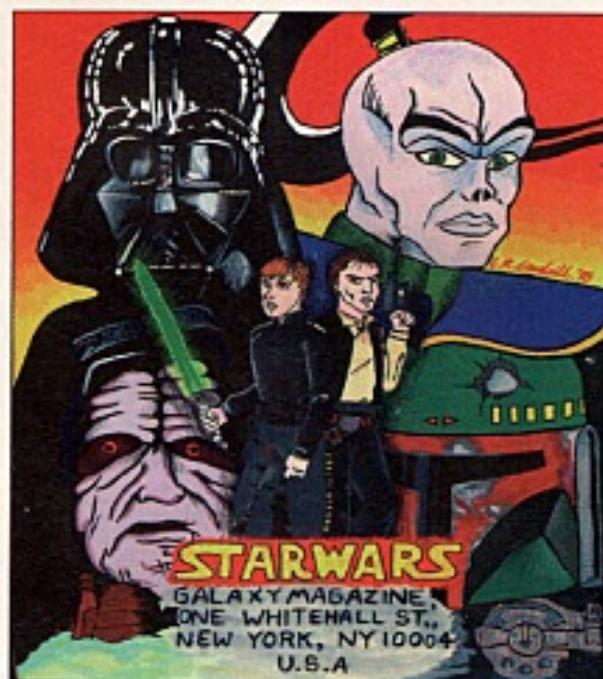
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◆ Envelope art by
CHRIS COWDRILL
Birmingham, England

◆ I would just like to say that IG-88 is probably equal to if not better than Boba Fett. He can just rebuild himself if he gets destroyed. I am not saying that Boba is not very strong or anything, just that IG-88 is better. I would also like to say that your magazine did an excellent job of reporting on my favorite book, *Shadows of the Empire*. PARKER MASON, 102672.3241@CompuServe.COM

◆ I enjoyed *SWGM* #7. The article on *STAR WARS* model kits by Steve Sansweet was very welcome, and—given his understandable decision not to include the vast number of unlicensed garage kits—very thorough. The one notable exclusion I noticed involved metal models. Doubtless the wealth of 25mm miniatures, from Grenadier and more recently West End, warrant an exhaustive article of their own; but the licensed line of metal kits from Comet Metal Miniatures in England were legitimate model kits, despite their small size, and probably more appropriately included in the kit article than with the 25mm gaming related metal kits. I have not seen them available in a long time, and they may no longer be, but they built up into very nice, very small scale models in their day.

CHRISTOPHER ALLEN, KnightCEA@aol.com

◆ I have read all the *STAR WARS* novels since *Heir to the Empire*. Am I the only one on the planet who is sick to death of Han and Leia's children? I think they have been given way too much power too soon and too much of a primary role in some of the more recent stories. The *Crystal Star* and *The Corellian Trilogy*, especially the end, come to mind. Let's just acknowledge their existence and move on already. It seems Luke, Leia and Han have really taken a back seat to these three kids, especially Luke. RONI PIERCE, Florissant, CO

◆ I think in one of your magazines you should have a special tribute to Chewbacca. It's well worth it when you think of all he did to make *STAR WARS* *STAR WARS*. He is my favorite character. TRACEE ARTER, Plainfield, IL



◆ I AM TRAVELING AROUND THE WORLD RIGHT NOW, AND AM AMAZED AT THE AMOUNT OF *STAR WARS* ACTIVITY IN ALL THE COUNTRIES I HAVE VISITED. I FOUND THAT THE U.S. HAS TONS OF *STAR WARS* ACTION, INCLUDING THE EXCELLENT RIDE AT MGM STUDIOS IN FLORIDA. I PICKED UP YOUR MAGAZINE AND HAVE READ IT OVER AND OVER. I'M FROM THE UK, AND LIKE THE OTHER PARTS OF THE WORLD, I HAVE NOTICED THAT THERE IS AN ENORMOUS GATHERING INTEREST RELATED TO *STAR WARS*. IT'S LIKE THE WORLD IS GETTING MORE AND MORE PREPARED FOR THE NEXT TRILOGY. BRIAN COLES, 101641.176@CompuServe.COM

◆ Ice Sculpture by
FRANK NEMETH
BRIAN WATSON
SCOTT COMPAGNIE
Sarnia, Ontario
Canada

DID STAR WARS INSPIRE YOUR CAREER?

Topps and the editors of *SWGM* are gathering materials for a very special *STAR WARS* 20TH ANNIVERSARY COMMEMORATIVE MAGAZINE, to be published in conjunction with the release of the *STAR WARS* Special Edition next February. We are looking for fans whose careers were directly impacted by that movie. Did you, or someone you know, go into film making, special effects, art, writing or any other profession after being inspired by some part of *STAR WARS*? If so, write to us at 20th Anniversary, *STAR WARS* GALAXY MAGAZINE, One Whitehall St., New York, NY 10004, or e-mail us at swgm20th@aol.com. Thanks!

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AROUND THE GALAXY



Special Edition UPDATE

February isn't looking quite so far off. The countdown to President's Weekend—when the Special Edition of *A New Hope* tentatively arrives—has begun. If you've seen the awesome trailer in theaters this summer, you already have a pretty good idea of just what improvements have been made from the original. Of course, the original is still perfect in its own way, but the *Special Edition* is looking like an incredible effort.

As we get closer, Lucasfilm is offering more and more glimpses. Perhaps the most anticipated is the ad-

dition of Jabba the Hutt, the scene that didn't make it into the original movie for technological reasons. Here's a preview of the computer-generated Hutt, plus some other CG highlights.

#1) Like an over-protective mother hen, Jabba chides Han Solo for losing a rich spice cargo that Solo was smuggling for him. In this scene, Harrison Ford looks 20 years younger—which he is because the footage was shot in 1976. Jabba, however, was created in a computer in the last year by Industrial Light & Magic.



#2) Digitally created Jabba's ready for a fight. The Hutt crimelord and his Rodian and human henchmen stake out positions under the *Millennium Falcon* in this scene. The background footage was shot with the original film but never used because George Lucas didn't have the technology, time or budget to replace Jabba's human stand-in.

#3 & 4) Round up that ronto! Twenty years ago, that was an empty space on the streets of Mos Eisley. Today, thanks to the computer-graphics artists at ILM, it's a runaway ronto—a beast of burden. The restoration of the *STAR WARS* print gave George Lucas the opportunity to add the extra visual touches he couldn't get during the original production.

#5) Going up... and down. A frightened ronto rears up

after being buzzed by a careless swoop bike rider—and the two Jawas on its back are about to take a ride of another kind. In the original footage, there was little activity in the streets of Mos Eisley, something that George Lucas decided to change with the help of ILM.

#6) As massive as... a bunch of keyboard strokes? First came real-life sets and background matte paintings. Now ILM is creating digital mattes—three dimensional sets designed in the computer. In this scene, an abandoned Massassi temple on Yavin Four—a secret Rebel base—is given added breadth and detail by computer artists.

—captions by Steve Sansweet and Tom Kennedy

ON DECK: SHADOWS CARDS

The paint is just about dry on the 100 Shadows of the Empire masterpieces from Greg and Tim Hildebrandt. The brothers have been working for months to complete the Topps card set, coming this fall. The result will be the only graphic telling of the entire *Shadows* story—the novel, comics and video game.

More than that, though, the 100 original paintings lend the Hildebrandts' distinct, two-man palette to most of the STAR WARS pantheon—marking the greatest body of STAR WARS art from one source. Besides *Shadows*' newly introduced characters, including Xizor, Guri and Dash Rendar, the story features the Emperor, Darth Vader, Boba Fett, Luke Skywalker, Leia, Lando, Chewbacca and, of course, the droids.

The main component of the set are 72 cards that illustrate Steve Perry's compelling *Shadows of the Empire* novel (the Bantam hardcover reached #5 on the New York Times best-sellers list), from the mysterious introduction of Xizor to the cataclysmic space battle between Rebel forces, the Dark Prince's private armada and Imperial ships directed by Darth Vader.

Although he's not really featured in the novel, the Hildebrandts get to put their personal stamp on Boba Fett with a six-card subset that tells the intrepid bounty hunter's tale in the *Shadows* comic book series from Dark Horse. Also starring on those cards are fellow famed mercenaries IG-88, Zuckuss, 4-LOM and Bossk, who all try to purloin Fett's prize: Han Solo.

A second six-card subset interprets the action of the LucasArts Entertainment *Shadows* video game being developed for the new Nintendo 64 system. They delve into the exploits of Dash Rendar in another spin-off from the Perry novel. Two additional subsets include 10 character cards and six vehicle cards.

Topps will publish a companion "art of" book later this year, filled not only with all 100 paintings—many in the trade paperback book's 9x12 format—but dozens of sketches, photos of the twins at work and comments from Greg and Tim about their incredible *Shadows* experience. Look for more details on the entire project (and more art) in the next issue of SWGM.

GALAXY GIVEAWAY!

Topps is giving away 25 retail boxes of its *Shadows of the Empire* cards.

To enter the random drawing, send your name, age and address in a letter or on a postcard to *Shadows Card Giveaway*, STAR WARS GALAXY MAGAZINE, One Whitehall St., New York, NY 10004. Entries must be received by October 31, 1996. Winners will be notified by mail.



HILDEBRANDT "SHADOWS" SPECIAL ISSUE #9

- Hildebrandt Studio Tour & Interview
- "Shadows" Comics: New Mini-Series written by John Wagner
- "Shadows" Vehicles Poster
- Coincides with LucasArts video game for Nintendo 64 and toys from Kenner and Galoob
- PLUS: Movie Prequels & Trilogy Special Edition Updates
- Collector's Edition bagged with:
 - All-new Star Wars 3-D card!
 - Hildebrandt "Shadows" card!



NEW **3-D** 3-D CARD IN EACH COLLECTOR'S ISSUE!

ON SALE OCTOBER!



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LUCASFILM LTD. NEWS

PUBLISHING West End Games has come out with a revised, simplified sourcebook, *The STAR WARS Roleplaying Game, Second Edition, Revised and Expanded*. This 228-page, full-color book is aimed squarely at first-time players. Written by West End's knowledgeable Bill Smith, it's sure to capture attention as the *Special Editions* broaden the *STAR WARS* horizon. ... Dark Horse just began reprinting Classic *STAR WARS* Marvel UK titles never before seen in the U.S., with writers and artists including Alan Moore, Alan Davis and Steve Parkhouse, under the title *Devilworlds*. ... Bantam's second novel in the *Black Fleet Crisis*, *Shield of Lies*, has a September pub date. ... If you can think for just a moment about stocking stuffers, consider Rhino Records' re-release (on CD) of the "Christmas in the Stars" (originally a vinyl LP), which will be out for the holidays. ... The *STAR WARS* Customizable Card Game from Decipher just got a whole lot more interesting with the addition of the 162-card expansion set from *A New Hope*. The handsome, collectible cards, issued

only in limited edition, add new elements to the already-action-packed Premiere Edition, including spies, tractor beams and the ultimate weapon, the Death Star. **MERCHANDISING** Responding to an ugly, unethical rumor that Kenner's new speeder bike toy contained lead paint, the company issued the following statement on July 18: "There have been false rumors circulating about the Kenner *STAR WARS* Speeder Bike and we want to set the record straight once and for all. There is no recall of this product. There never has been one. This item does *not* contain lead paint. We at Kenner and Hasbro, Inc. take product safety very seriously and we conduct extensive safety testing on all our toys. Our products meet and typically exceed federal, as well as toy industry safety requirements."

INDUSTRIAL LIGHT & MAGIC The wizardry continues as ILM works away on a variety of films: *The Lost World*,

Steven Spielberg's sequel to his *Jurassic Park* ... *Mars Attacks!*, Tim Burton's interpretation of the alien-invasion story told on the now-classic Topps card series ... *101 Dalmatians*, from *Home Alone* director John Hughes ... *Star Trek VIII*, directed by Jonathan Frakes. **SKYWALKER SOUND** This Lucas Digital division is performing its audio magic on a number of films: *Mars Attacks!* ... an animated version of *Hercules* ... *The Young Indiana Jones Chronicles*. **THX** Coming on THX-mastered laser discs are *Broken Arrow*, *Get Shorty*, *Goldeneye*, *Jumanji*, *One Flew Over the Cuckoo's Nest* and *Thunderball*. On video, look for *The Abyss*, *The Sound of Music* and *True Lies*. Also look for the new THX trailer, now playing in THX theatres.

GALAXY GIVEAWAY!

West End Games is giving away 12 copies of *The STAR WARS Roleplaying Game, Second Edition, Revised and Expanded*. To enter the random drawing, send your name, age and address in a letter or on a postcard to WEG Giveaway, *STAR WARS GALAXY MAGAZINE*, One Whitehall St., New York, NY 10004. Entries must be received by October 31, 1996. Winners will be notified by mail.

TO THE IMAX

Jersey City, NJ, resembled an Imperial stronghold earlier this summer when storm-troopers were spotted outside Liberty Science Center. Fear not, though, Rebels, they were only there to welcome invited guests to the world premiere of the latest IMAX film, *Special Effects*, directed by Skywalker Sound's Ben Burtt (see *Issue #7*).

More than 400 people attended the screening, among them the film's producer, Susanne Simpson of Nova, and visual effects supervisor, Bruce Nicholson of ILM. What everyone witnessed on the giant IMAX screen was a fantastic journey behind the scenes of special effects masterpieces from



PEPSICO Joins The *STAR WARS* GENERATION

In what's being hailed as the biggest promotional alliance in entertainment history, Lucasfilm Ltd. has joined forces with PepsiCo, Inc. to bring *Star Wars* into the next millennium. Beginning with the *Star Wars Trilogy Special Edition* in February, PepsiCo will promote the *Star Wars Trilogy* throughout its various divisions, which include Pepsi, Frito-Lay snack foods, and the company's Pizza Hut and Taco Bell restaurant chains. The deal, valued at an unprecedented \$2 billion, includes the entire *Special Edition Trilogy* and the first prequel movie.

But don't get the impression that you're going to see a *Special Edition* of *The Empire Strikes Back* featuring Yoda in his Dagobah hut sipping a Diet Pepsi and sharing a double cheese pepperoni pizza with Luke and Artoo. Lucasfilm has always demonstrated a clear policy of creativity over commercialism, so the integrity of George Lucas' work should not be at all in jeopardy.

The announcement was made by Lucasfilm president Gordon Radley (above left) and PepsiCo CEO Roger Enrico. PepsiCo's John Talbot, who's heading up the promotions, tells *JWGM* that planning is in the initial stages. Watch for things to kick off during the Super Bowl.



the first 100 years of motion pictures. Special attention was paid to *STAR WARS*, especially the upcoming *Special Editions* of the trilogy—including a peek at computer-created dewbacks. *Special Effects* also features a recreation of the opening scene from *A New Hope*, exclusive to the IMAX film, not the *Special Edition*. Witnessed on a screen 10 times the size of those at traditional movie theaters, the IMAX version of Princess Leia's Blockade Runner being overtaken by the monstrous Star Destroyer brings the *STAR WARS* universe to spine-tingling new heights.

Special Effects is now playing on IMAX screens nationwide and will make its way around the globe over the next 12 months.

— By PETE FLETZER

COMING THIS FALL COUNTDOWN TO THE SPECIAL EDITIONS

As work on the *Special Editions* of the trilogy nears completion, we'll have more photos and news to whet your *STAR WARS* appetite. Here's what else we're working on for the next issue.

- ★ Get the straight facts in a special retrospective on all the news, rumors and speculation surrounding the prequels.
- ★ The story behind the making of the *Shadows of the Empire* card set, painted by the Hildebrandt brothers.
- ★ In advance of a book on the subject, some interesting new findings about the original *Star Wars* movie scripts.
- ★ Fold-out poster and articles on the spaceships of *Shadows*.
- ★ An all new mini *Star Wars* comic from Dark Horse, written by Ryder Windham.
- ★ Plus... collectibles, roleplaying game adventure, contests and more!



DARK VENDETTA

In this original *STAR WARS* roleplaying game adventure from West End Games, High Inquisitor Tremayne, a one-time Jedi student who was turned to the dark side, has upset his mentor—Darth Vader!

STORY BY ERIC S. TRAUTMANN

ILLUSTRATIONS BY RUSSELL WALKS

"Come on, Corwin. Let's get moving!" Darrin Arkanian dragged his human companion after him as they moved through the shadow-drenched alley. Above them, the city spires of Coruscant stretched impossibly high, still visible despite the fact that it was the middle of the night. Running strobes and traffic beacons, starlight and the glow from an endless procession of garish advertisements and glowlamps bathed the city sprawl of Imperial Center in a dim, gray-white light. The alley itself was unusually dark, however; a number of the glowlamps that generally illuminated this particular walkway appeared to be malfunctioning.

The young human—Corwin Shelvay—stumbled, gasping apologies to the elder Sullustan. "I'm sorry, Master Arkanian... I just can't," Shelvay's voice was a hoarse, pathetic croak, and the youngster was gaunt, undernourished and wore the scars of a brutal Imperial interrogation.

"Calm yourself, Corwin. Remember your training," Arkanian encouraged. *"If you don't, we aren't going to make it out of here."*

Ahead lay a small courtyard, a tiny stretch of ground that was all that separated the pair from a transport station and, ultimately, the freighter that waited to get them away from Coruscant. "Once we meet Captain Rashh, we're as good as off-planet, lad," Arkanian said, hoping to coax Corwin to greater speed. "Let's hope he's punctual, eh?"

"I shouldn't worry about that if I were you, Master Arkanian." The voice that boomed from the courtyard dripped with menace. "I doubt very much that you will keep your appointment with the Rebel pilot."

The Sullustan Jedi moved toward the sound of the voice, quickly snagging his lightsaber from his belt. At Arkanian's action, a sardonic smile tugged at the corner of the newcomer's mouth as he in turn stepped from the shadows into the dimly lit courtyard.

Sketching a mocking salute, the black-garbed figure announced, "I am High Inquisitor Tremayne. I believe your young

companion remembers me." Tremayne met Corwin's gaze.

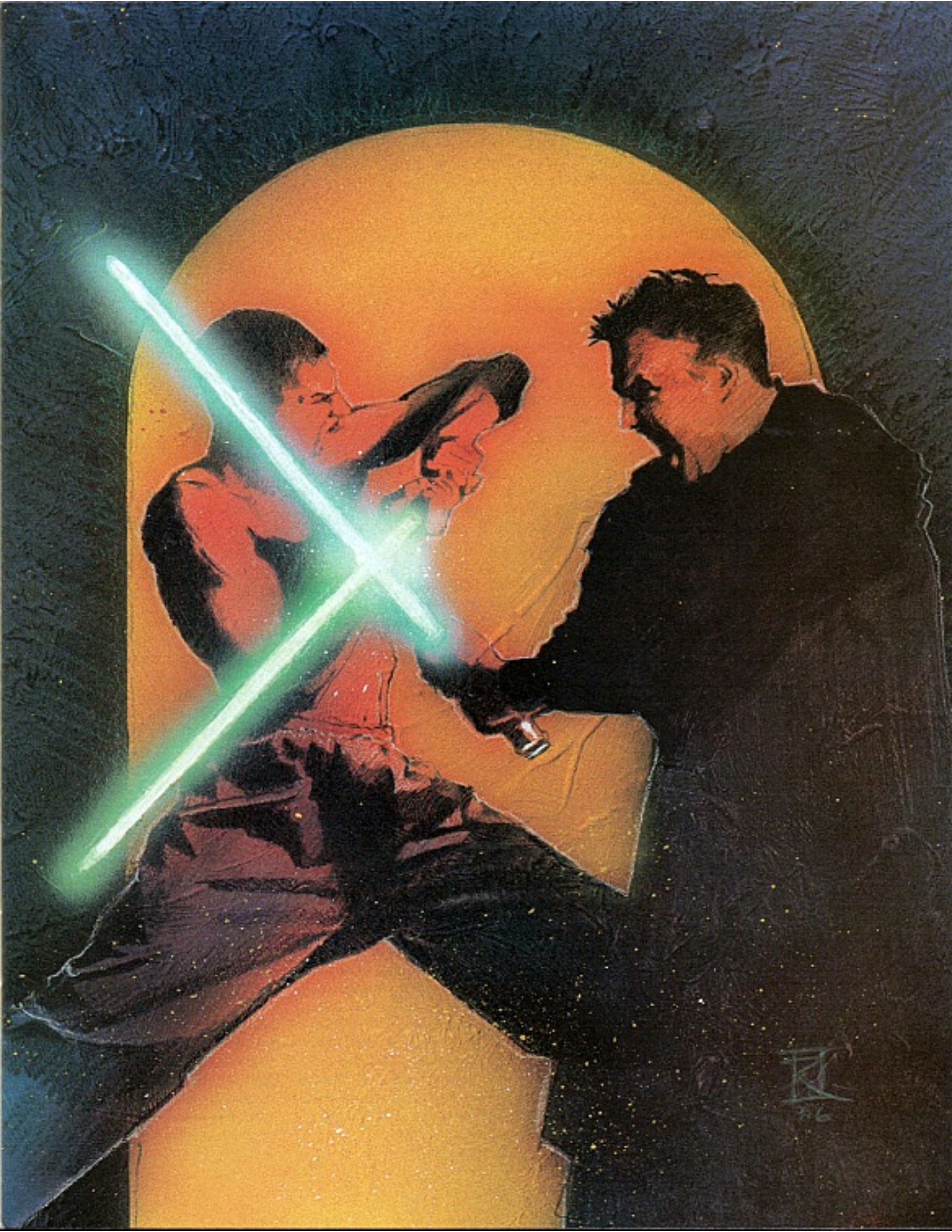
Corwin had crumpled to his knees in response to Tremayne's presence, a low, feeble moan escaping from his cracked and bleeding lips. "No... not again..." he whispered.

"I am most impressed with Shelvay," Tremayne continued nonchalantly, as if discussing the weather or the results of a recent swoop race. "He withstood the most intensive interview I have ever conducted. I look forward to testing that resolve again."

Arkanian ignited his lightsaber, the blue-white blade humming as the Sullustan Jedi prepared to defend his student. "Don't go near him," he said, with a look of defiance clearly written across his non-human features.

Tremayne ignited his own lightsaber and launched a blindingly swift series of feints and attacks, though his green, shimmering blade was neatly parried by Arkanian's saber as the twinkling weapons thrummed and sparked in a violent dance of light.

"You're quite good, Master Arkanian,"



Tremayne remarked. "Perhaps even my better with a lightsaber. It is a pity, though, that you won't join me, alien."

"My ally is the Force, evil child," Arkanian shot back. "An ally that is easily capable of ending your reign of terror."

Shelvay watched in horror, unable to do more than crawl back into the shadows. He didn't see the armored figures skulking in the alley until they had pointed their Imperial-issue blasters at him and ordered him to remain motionless.

Tremayne had brought reinforcements.

The battle in the courtyard had reached a stalemate as the combatants circled each other warily. "Enough!" Tremayne shouted to the alley. "Troopers, kill the boy if the alien does not drop his weapon." Turning to face the Sullustan Jedi Master, Tremayne growled, "Your choice, Jedi. Surrender, and the boy lives. Resist, and he dies."

Reluctantly, Arkanian deactivated his lightsaber. "Let the boy go. He is of no use to you," Arkanian said quietly. "Free Corwin, and I will come quietly."

"I'm sure you will," Tremayne replied. In an almost leisurely movement, the High Inquisitor swung his lightsaber at the defenseless Sullustan. Arkanian fell to the ground, a shocked death gasp escaping from his lips as his deactivated lightsaber rolled away.

At last, Tremayne thought. *I have finally defeated a Jedi Master.* The High Inquisitor stood over the Sullustan, the human smiling with triumph as life fled from the fallen Jedi. "Well, Master Arkanian," he taunted, "it appears your journey has ended. And soon, your student will join you. Or perhaps," he added, a mocking smirk twisting his angular features, "he will join *my* Master. The Emperor may have use for someone as resilient as Shelvay."

Tremayne's triumph only lasted a moment. The High Inquisitor turned back toward Shelvay and realized that the haggard Jedi apprentice was no longer immobile. Tremayne felt a brief stirring in the Force—a stirring tinged with the dark side. Shelvay stretched out his hand and Arkanian's lightsaber flew across the courtyard and into his grasp. With a harsh cry, Shelvay attacked, the blue-white saber blade hammering into Tremayne's hastily readied defense.

Corwin's blade hissed like an enraged beast as it contacted the High Inquisitor's weapon and relentlessly pushed closer and closer to Tremayne's face. Attempting to maneuver away from the Jedi apprentice, the High Inquisitor prepared to sidestep and swing his own weapon at Shelvay's neck, a classic feint that Tremayne had perfected through months of diligent practice.

Tremayne barely had a moment to register surprise as Shelvay's blade arced in an unpredictable, unorthodox move, one for which Tremayne—overconfident in his ability to defend himself—was unprepared. Shelvay's blade severed the High Inquisitor's arm just below the shoulder, and then slashed across his face on its return swing, blinding him and sending him spiraling into pain, fear and darkness...

Tremayne could feel himself floating, a not altogether unpleasant sensation, save for the fact that it was impossible to tell which way was up. Opening his eyes didn't help matters; his left eye only registered a gray-white blur, and his right eye failed to respond at all. A burning sensation covered his face, and a cold, hollow ache engulfed his right shoulder. He felt himself succumb to delirium, as if drowning in an inky black whirlpool, a vortex that seemed to pull him in and spit him back out...



...Into his mother's arms, shortly after his 15th birthday. The quiet, bearded man who had come to visit them had said Tremayne was gifted and could begin his Jedi training. His mother wept with pleasure and pride...

...As he proudly stood among the other Jedi students. He had been studying under Master Kylanu for three years and was pleased with his progress, though Kylanu had indicated some dissatisfaction with Tremayne's vanity. "A Jedi does not care so much about appearances, Tremayne," the Jedi Master admonished. "He cares about truth..."

"...And the truth is," the courier said during the private meeting, "that Palpatine himself is interested in weeding out the corruption that has begun to rot the Jedi ranks. And you, Tremayne, have been chosen to help him. Palpatine is quite convinced of your ability, your integrity and your loyalty. You

HIGH INQUISITOR TREMAYNE

TYPE: Imperial High Inquisitor

DEXTERITY 2D+2 - Blaster 4D, dodge 6D+2, lightsaber 7D+1, melee combat 6D+2. **KNOWLEDGE** 4D - Bureaucracy 6D+2, cultures 6D, planetary systems 5D+2, tactics: fleets 5D+2, torture 7D+2. **MECHANICAL** 2D+1. **PERCEPTION** 3D+1 - Command 6D+2, con 5D+2, search 5D, search: investigation 7D+1. **STRENGTH** 2D+2 - Brawling 4D, stamina 6D+2. **TECHNICAL** 2D

SPECIAL ABILITIES: **FORCE POWERS:** Control 4D, sense 4D, alter 5D. **CONTROL:** Absorb/dissipate energy, accelerate healing, control pain, resist stun. **ALTER:** Injure/kill. **CONTROL AND SENSE:** Lightsaber combat. **CONTROL, SENSE AND ALTER:** Affect mind.

This character is Force-sensitive

DARK SIDE POINTS: 3

CHARACTER POINTS: 5

MOVE: 10

EQUIPMENT: Lightsaber (5D damage), blaster pistol (4D damage)

GAME NOTES: High Inquisitor Tremayne has a cybernetic eye and a prosthetic right arm. He is currently scouring the Outer Rim Territories aboard the Star Destroyer *Inquisitor*, searching for clues that will lead him to Corwin Shelvay and his Rebel Alliance cell.

allowed his Master to rescue him, from the Emperor's throneworld, no less."

"I cannot understand it, my lord," Tremayne said. "Shelvay withstood a full Intelligence interrogation before I interviewed him. COMPNOR reported that he was physically depleted but mentally able to withstand their strongest probes. Even my most... *persuasive* methods failed to loosen his tongue," Tremayne paused, his voice dropping to a whisper. "He should have broken."

"Instead, he broke you, *Inquisitor*," Vader hissed sarcastically. "Broke you quite handily, if the medical reports are to be believed."

"Give me another chance, my lord," Tremayne looked up sharply, his remaining eye radiating shame and anger in equal measure. "I will crush the novice's spirit and bring his broken body to you as a trophy."

"Indeed?" Vader voice dripped with facetious amusement. "And what of Arkanian? Surely he will protect the boy."

"Arkanian is dead, my Lord," the wounded Inquisitor replied.

"Excellent. Arkanian has been an irritation to the Emperor for far too long. Fortunately for you, Tremayne, I am in a *forgiving* mood." Vader leaned forward, and the air in the medical bay suddenly seemed to crackle with menace. "Do not fail me again."

Bowing his head, Tremayne spoke, his voice hoarse with a mix of relief, rage and shame. "I will not fail, master."

Without another word, Vader departed, leaving the High Inquisitor to plan his next interview with Corwin Shelvay. ☹

Eric Trautmann is a STAR WARS editor and writer for West End Games. This is his first roleplaying game adventure for SWGM.

shall train under his premier agent, Darth Vader..."

...Vader, standing like an obsidian statue in the main entrance chamber to one of his many private fortresses, welcoming Tremayne like a son. "The Jedi order is fading, Tremayne," Vader had told him, "and they are reluctant to allow newcomers like yourself to reach the full extent of their potential."

"I will teach you, Tremayne," Vader said, gently. "I will teach you all you will need to know to restore the Jedi Knights to their former glory. You will seek out the traitors, and together we will restore the concepts of order and justice to the galaxy..."

...And Tremayne was again pulled down into darkness...

Tremayne lay quietly on the medical bed, flexing his new cybernetic arm. He had recently seen his reflection. While the left side of his face was undamaged, the right side was horribly disfigured. The new implants made

the grotesque wounds look even more fearsome. The medical droid revealed that Darth Vader himself had demanded the use of such unattractive prosthetics—as a sign of the Dark Lord's displeasure over his student's failure. Reflecting on the battle, Tremayne knew he had erred, badly. Shelvay—a mere *novice*!—had bested him, despite his years of training, a thought that made the High Inquisitor's anger burn even more brightly by the moment.

The medical bay door hissed open, and Tremayne felt an icy stab of fear deaden his mounting anger as Lord Vader entered the room. With a glance, the armored giant sent the surgeon droids and organic attendants alike scurrying from the room. An angry Dark Lord of the Sith is indeed a thing to be feared.

"My lord," Tremayne whispered, his head bowed, "I beg forgiveness."

"I am most *disappointed*, student," Vader growled. "You had a Rebel—a potential Jedi, at that—in your grasp, and not only did you fail to extract any useful information from him, you

WHAT'S ROLEPLAYING?

Roleplaying is a form of the kid's game "Let's Pretend," with slightly more sophisticated rules. Each person playing the game can take the part of his or her own STAR WARS hero (called a "character"): a Rebel pilot, a smuggler, a bounty hunter—even a Jedi Knight. One player is called a "gamemaster," who acts as a storyteller. The gamemaster describes the scenes of the story to the players, who in turn decide what their characters are going to do. The players' choices affect how the story unfolds. For details, read the STAR WARS roleplaying game sourcebooks from West End Games.



STAR
WARS

STAR WARS COMICS ILLUSTRATOR CAM KENNEDY IS A CHILD OF THE SIXTIES WHO LIVES GENTLY BUT CARRIES A HEAVY PALETTE BY BOB WOODS

MAN OF WAR

Today, Cam Kennedy lives far from the madding crowd, in the northern islands of Scotland, where he leads the secluded life of a contented artist. From there he drew and colored the atmospheric pages of *Dark Empire*, the comic book series that has helped turn Generation X on to *STAR WARS* in the nineties.

Thirty years ago, Kennedy was a member of his generation's twenty-something set, himself searching for whatever turned his children-of-the-sixties peers on. He'd left his native Glasgow and bopped around the streets of London, soaking in the Beatles and other British rock-and-roll pioneers. Just old enough to feel the cool left over from the "beat" era, he still listened to folk music, too, and wrote poetry. He hitchhiked around Europe in 1965, stopping for a year in France—long enough to learn the language and meet his first wife and the mother of his two now-grown sons, Byron and Tristan.

Even in his wanderlust days, though, Campbell Kennedy had a deep-seated talent that would ultimately direct his life. "According to my mother, I was two and a half or three when I started drawing," Kennedy, now 52, recalls. "I grew up that way—I just always drew."

Not that art was a family tradition or anything. Indeed, the Glasgow of Kennedy's youth was yet renowned as a blue-collar steel town, one of the United Kingdom's centers for shipbuilding, though most of the city's mills and shipyards have long since been closed. "I came from a family of engineers, so being an artist was kind of weird," says Kennedy. "I was only aware years later, when I went off to live in London and met other artists, that they were a lot more fun than my engineering cousins."

In many ways, Kennedy was like his American counterparts on the other side of the Atlantic, the post-World War II baby boomers who were gradually parting from their parent's nitty-gritty, post-Depression ways in favor of more aesthetic lifestyles. Except for one thing: comic books. Stateside, kids of the fifties and sixties had gobbled up Superman, Batman, Spiderman and others in the first wave of superheroes whose stories and the illustrations that accompanied them would influence so many artists and filmmakers.

"I used to read some comics when I was a teenager," Kennedy remembers, "but I wasn't a buff. Besides, they were difficult to find." What he was able to find, at men's shops in a



...AND PEACE

RIGHT: BACK COVER OF *LIGHT AND DARKNESS WAR BOOK 2*. BELOW: FROM *NICK FURY IN SCOTLAND* #11. BOTTOM: FROM *LOBO UNAMERICAN GLADIATORS* #4.



"sleazy part of town," were certain American comics that were used as packing in overseas shipments of *Stag*, *True Confessions* and other American "adult" magazines. "I tried to find *Our Army at War*, *All-American Men of War* and *Sgt. Rock*," says Kennedy, who seems not to have completely shed his hometown's and his family's heavy-metal days gone by when men and their hulking machines ruled.

By the time he was 16, Kennedy's artistic talents had caught the eyes of his teachers. He was invited to attend the Glasgow School of Art, but declined. "I was Mr. Smartass at the time, and knew better than others," he says. "So I went to work in an ad agency to become a commercial artist, where I could just sit in an office all day and do drawings for clients." Instead, he mostly found himself running around making tea and doing errands.

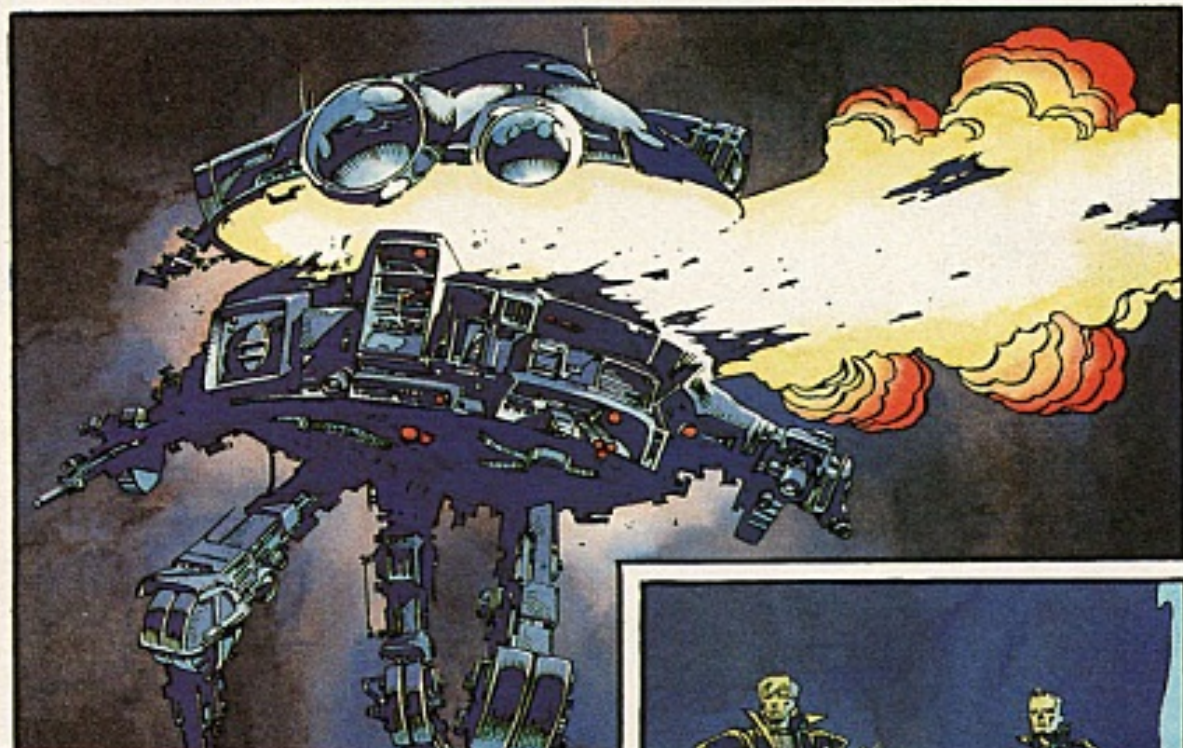
It wasn't until he came back from his European sojourn in the mid-sixties that he first tried his hand at comics illustration, drawing war and detective stories for a Scottish publisher on and off for several years. Following another French interlude, that one for six years, he came back to Scotland in 1978 and started looking for work. A friend told him about Fleetway, a prolific comic book publisher in London. Before long, Kennedy was drawing more World War II titles, as well as the popular *Judge Dredd* series, with the writing tandem (and fellow Scots) of Alan Grant and John Wagner.

Eventually, the American market beckoned—D.C. Comics, in particular, which introduced the trio to the U.S. market with a series called *Outcasts*, as well as more *Judge Dredd*. "Over the next few years, I did a *Punisher* hardback, 'Blood on the Moors,' with Grant and Wagner for Marvel, plus a couple issues of *Spectre* and a two-issue *Batman*." Kennedy then hooked up with Tom Veitch, first on six issues of *Light and Darkness War* for Epic and eventually on *STAR WARS: Dark Empire* for Dark Horse Comics.

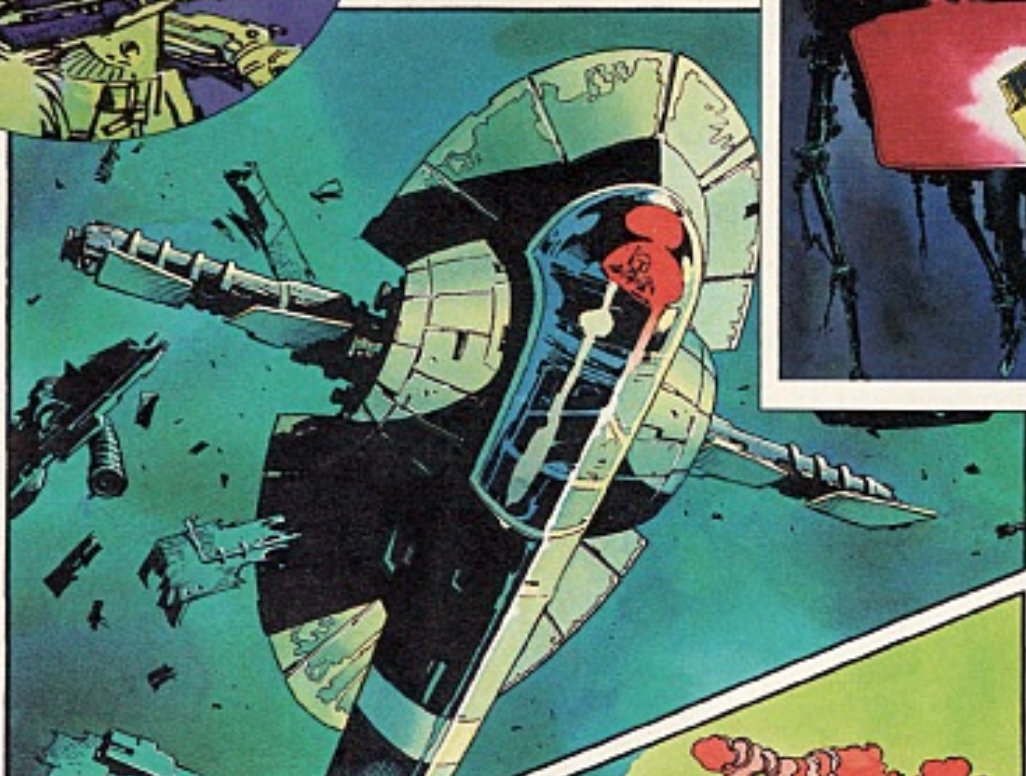
While he's become ensconced in the genre, Kennedy admits that he's never been much of a science-fiction fan, beyond reading some of the classics such as Ray Bradbury. Why, he hadn't even seen *STAR WARS* when it first came out



RIGHT AND BELOW:
INTERIOR PAGES FROM
DARK EMPIRE II,
ISSUE #3. INSET
BELOW: FROM DARK
EMPIRE II, ISSUE #6.



CLOCKWISE FROM LEFT: BOBA
FETT FROM DARK EMPIRE II,
#2; FROM DARK EMPIRE, #5;
FROM DARK EMPIRE II, #4;
FROM DARK EMPIRE II, #6.



in Scotland. "But I went with my kids to see *The Empire Strikes Back*, which I thought was very good."

He liked George Lucas' stories well enough to expand on them in 1991's phenomenally successful *Dark Empire*, the six-part series that helped put Dark Horse Comics on the map and rejuvenate *STAR WARS*, especially among the X'ers who were so prevalent among comic book readers.

"People hadn't seen anything new [from *STAR WARS*], and there was a real hunger," Kennedy explains. "It was nice to be a part of it."

So nice that Dark Horse invited Kennedy to take up residence with them in Oregon to work with Veitch on a six-issue sequel, which was published last year to similarly rave reviews and boffo sales. Dark Horse then reunited Kennedy with John Wagner for the 48-page *Boba Fett: Bounty on Bar-Kooda* special. That, too, was a smash, prompting a second Fett special, with a third in the works.

Aside from the compelling storylines, Kennedy enjoys a unique artistic freedom with his *STAR WARS* assignments. "This is the first time I'm coloring my own drawings," he says. After reading through a script, even before he begins drawing, Kennedy is already seeing the colors in his mind. "I imagine that I'm seeing the story as a movie," he comments. "Mobius [the famed French illustrator] once told me that I should be working in movies because the way I set things down is the way a director would do it."

Kennedy, who moved back to Scotland last August, greatly enjoys his forays into the *STAR WARS* universe, though he admits that his perhaps-near future lies more in the traditional art realm. "I've found comics easy to do," he says, "but they don't completely satisfy my creative urges. This year I've gone back to 'proper' painting: canvas, oil, watercolors."

That sounds nice for whenever Kennedy decides to retire full-time to his island hideaway. For now, he's content to remain the part-time *STAR WARS* illustrator identified and admired for his so-called "chunky" style. Coming from an artist with roots in a heavy-metal place like Glasgow, it makes sense. ☺



John Wagner • Cam Kennedy

WORKING WITH WRITER AND FELLOW SCOTSMAN JOHN WAGNER, KENNEDY HAS COMPLETED TWO BOBA FETT SPECIALS FOR DARK HORSE AND IS CREATING A THIRD.



A

FEW YEARS AFTER KENNER PRODUCTS FIRST IMMORTALIZED action figures in 1978 by launching its vaunted *STAR WARS* line, the company's marketing staff came up with a tag line to use in advertising and promotions: *STAR WARS* Is Forever! Little did the creative staff realize how true that phrase would prove to be.

Now, nearly 20 years later and after two changes of ownership, Kenner, which is now a unit of the Hasbro Toy Group, has found itself in the kind of pickle that both pesters and pleases: having a line of toys so popular that they can't be kept in stock. *STAR WARS* toys. Action figures, to be precise. Again.

How popular has the new line been? According to *STAR WARS Update*, the official Lucasfilm Licensing newsletter, as of June *STAR WARS* action figures had spent seven consecutive months in the #1 position on the "What's Hot" list of *Toy Book*, a toy industry trade publication. The May issue of another trade journal, *Playthings*, listed the *STAR WARS* figures as the top-selling item ranked by dollar sales.

Just a trip to any local Toys 'R' Us or the toy department of Target, Wal-Mart and most other stores told the same story: empty pegs where *STAR WARS* figures *should* have been. But the story began to change in June as Kenner's vastly increased production finally began to catch up with demand. Things had gotten so desperate, according to a front-page story June 24 in the *Wall Street Journal*, that one 11-year-old boy from Ann Arbor, Michigan, had paid \$55 for a Princess Leia figure that should have cost \$5 at Toys 'R' Us. "So I'll mow a few more lawns," young Killian Ellison told the *Journal* reporter.

"We've truly done everything to catch up with the demand, and we feel comfortable that we will be in that position this summer," says Ginger Kent, general manager, Hasbro Toy Group. "It's a

very broad line, and we're going to be doing far more figures—and get them out much faster—than the original *STAR WARS* line of the 1970s and 1980s," she says.

So what happened? "With any collectibles business, it's very important not to oversupply the market," says Tom McGrath, senior vice president, Boys Toys. "We always expected *STAR WARS* to do well, but we underestimated the huge demand and we had to play catch-up for a while. The solution was both getting more tooling [the

For Kenner, Is As STRONG



A 20-Year-Old Marketing Slogan Still

KENNER'S STAR WARS LINE FOR 1996 INCLUDES A SHOWSPEEDER AND ACTION FIGURES FROM SHADOWS OF THE EMPIRE: BOBA FETT, IG-88, DARTH VADER, XIZOR, CHEWBACCA AS THE BOUNTY HUNTER SNOOVA, LUKE IN A GUARD'S DISGUISE AND DASH RENDAR.

molds and other machinery that turn out the figures] and offering a broader selection of figures. That took us about a year to accomplish."

McGrath says that Kenner plans frequent waves of "refresher" figures "so that almost every time a collector goes to the store there will be a new selection." (That, of course, doesn't include those of you who visit your local toy emporium three times a week.) Kenner will monitor which figures sell out and try to keep them in stock for a while.

But even the most popular figures eventually will be pulled to make room for new figures, McGrath notes. "We want to put out the very best and most authentic product, and if occasionally we haven't met our own high standards on an item, we don't produce as much of it and instead go back and do a better version."

How broad and big will the Kenner *STAR WARS* line be? By the end of 1997, Ginger Kent estimates there will be at least 90 different items in the line—including well over 50 different action figures. Kenner is experimenting to add some of the action features that it has long been famous for to the line. So expect to see action figures with illu-



minated lightsabers, sound and hand-activated "movement" before long. A C-3PO action-figure collectors' case with a voice chip is expected to ship this year.

Kenner's *STAR WARS* line has been part of a broad reorganiza-

THE FORCE The Second Time



Rings True Today

BY STEVE SANSWEET

tion that took place at Hasbro Inc. about two years ago, when the company was divided into groups and teams focused on specific businesses. The *STAR WARS* team, led by Tim Hall, consists of about a dozen dedicated members (although nearly all of the 120 employees of the Boys Toys group has some role to play in one of its biggest product lines). The *STAR WARS* team—housed together at Kenner's Cincinnati headquarters, has designers, engineers and marketing people who focus just on the galaxy far, far away.

The first time around, Kenner released its last *STAR WARS* toys in 1986. What made it re-enter the market in 1994? "We saw that collectors were becoming a much bigger factor in the boys action category," says McGrath. "*STAR WARS* was getting hot again and it matched our strategy of focusing on more long-lasting core brands. Plus, there are a ton of people still here from the first time around, who have a passion for *STAR WARS*. So it wasn't too hard to sell internally."

To test the water, Kenner first released small *STAR WARS* die-cast figures as part of a broader Action Masters lines; the *STAR WARS* figures outsold all the rest. The next phase came last year with the relaunch of the action figures—newly sculpted to match the more "heroic" look of today's action figures. Kenner considered both re-releasing the original figures, or going to a larger scale, but it and Lucasfilm decided the best bet was to stick to the old scale but make the figures look more contemporary.

While Kenner took some heat that the early figures were too bulked-up and muscular (especially Luke Skywalker), the latter figures have been well received by even the pickiest of collectors. The sculpting and coloring on the bounty hunter Boba Fett, in particular, showed what Kenner was capable of doing. While the vehicles mostly come from the old molds, they too have been rejuvenated with subtle changes and snazzy new paint jobs.

"It can be hard to please both audiences—collectors and the mass market," McGrath notes. "Some items are targeted to collectors, things we work on until we get the maximum amount of authenticity. And a part of the line appeals to the mass market, such as the deluxe figures that add certain 'off-camera' elements to increase the play value for kids." Then there are items that appeal to both groups, such as the Luke Skywalker lightsaber, which lights up and has a sound chip from the films. It will be joined soon by a companion Darth Vader lightsaber.

One of the things that collectors want most are totally new action figures—characters that just weren't done before. Some that are being released this year come from *Shadows of the Empire*, such as Prince Xizor and Dash Rendar. But Kenner will also produce some aliens and humans that it never has before, likely including the long-sought Grand Moff Tarkin and a cantina musician, among others. Kenner will also return to producing 12-inch collectible action figures

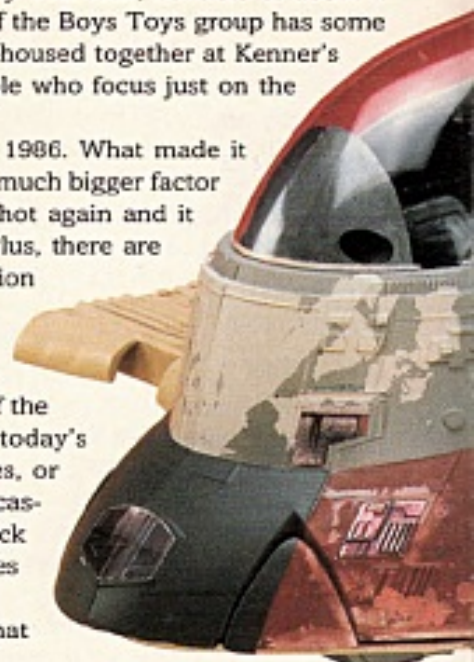
from all-new molds, with at least four due out by Christmas.

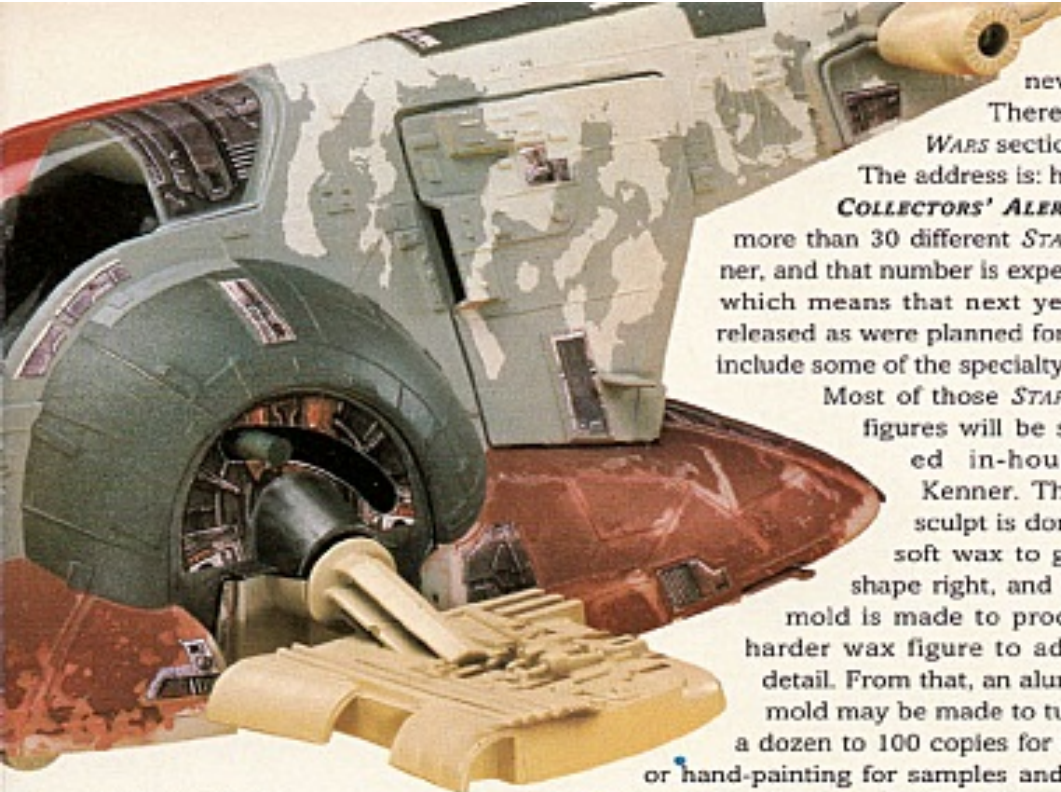
Several store chains asked Kenner to produce *STAR WARS* exclusives this year, but the company wanted to catch up to overall demand first. It did one exclusive in 1995—a four-pack of classic figures made from the original figures themselves, but with enough differences so they couldn't be mistaken for the original ones. "Reactions were polar, and we'd think twice about doing that again," McGrath says. But Kenner will make a number of department and chain-store *STAR WARS* exclusives in 1997.

Because information was scarce, rumors have floated about certain figures being discontinued or actors unhappy with their likeness—none of which are true. Both the C-3PO and Princess Leia action figures shipped late to ensure they both met safety and quality standards, for example. Because a case of figures only has room for 16 of them, some figures were held out while new ones were added to the assortment. Kenner is now shipping two assortments at once, leading to a greater variety of figures on the shelves.

Finally, even more Kenner information can be found on the

**A NEW LUKE
SKYWALKER
ACTION FIGURE
FEATURES HIM
IN A JEDI
KNIGHT OUTFIT**





**ABOVE: A NEW-
LY PAINTED
SLAVE I AND
BELOW: LEIA
AS BOUSHH ARE
INCLUDED IN
KENNER SUM-
MER RELEASES.**



new Hasbro page on the World Wide Web. There's a separate, colorfully illustrated *STAR WARS* section, as well as a question-and-answer area. The address is: <http://www.hasbrotoys.com>.

COLLECTORS' ALERT! By the end of this year there will be more than 30 different *STAR WARS* action figures available from Kenner, and that number is expected to hit around 56 by the end of 1997—which means that next year fans will see nearly as many figures released as were planned for 1995 and '96 combined. And that doesn't include some of the specialty figures featuring enhanced electronics.

Most of those *STAR WARS* figures will be sculpted in-house at Kenner. The first sculpt is done in a soft wax to get the shape right, and then a mold is made to produce a harder wax figure to add fine detail. From that, an aluminum mold may be made to turn out a dozen to 100 copies for testing or hand-painting for samples and product photography. Lastly, a hard plastic copy is made from which the final steel molds are cut.

Kenner is also creating some new vehicles and items directly on the computer after initial designs are sketched by artists. A final computer-design file is sent electronically to Kenner's nearby research-and-development building where a mold can be cut in a day or two. Small details are added from molds stored in Kenner's ex-

tensive mold library. Then the sample department will paint and decorate the toy prototype, after which it will be extensively evaluated.

"One of the reasons *STAR WARS* is so popular is that the films embody the right values for today's parents to pass on to their children," says Ginger Kent. Adds Tom McGrath: "We take the *STAR WARS* license very seriously. We keep challenging ourselves to create interesting new products and to go in some new directions every year." ☺

KENNER'S 1996 STAR WARS LINE

ACTION FIGURES

CURRENT

Boba Fett
Luke with X-wing
Lando Calrissian
Yoda
Han on Hoth
Luke on Dagobah
TIE fighter pilot
JULY/AUGUST
Luke on Coruscant
Dash Rendar
Chewbacca (as Snoova)
Xizor
Luke (as Jedi)
Leia (as Boushh)
Han in Carbonite
DECEMBER/JANUARY
Tatooine stormtrooper
Luke in stormtrooper disguise
Tusken Raider
Greedo
Death Star gunner

FIGURE TWO-PACKS

JULY/AUGUST

Boba Fett & IG-88
Darth Vader & Xizor

DELUXE FIGURES

AUGUST/SEPTEMBER

Crowd-control stormtrooper
Luke with desert skiff
Han with smuggler flight pack

LARGE (12-INCH FIGURES)

AUGUST

Darth Vader
Luke Skywalker
Han Solo
Obi-Wan Kenobi

VEHICLES

CURRENT

Speeder bike with biker scout
Slave I
JULY/AUGUST
Snowspeeder

Swoop bike with rider

Dash Rendar's
Outrider

WEAPONS

CURRENT

Luke Skywalker's lightsaber
AUGUST/SEPTEMBER
Darth Vader's lightsaber
Blaster rifle
Blaster pistol

PLAYSETS

OCTOBER/NOVEMBER

Death Star chasm
Detention block escape

CARRYING CASES

CURRENT

Darth Vader box
OCTOBER/NOVEMBER
C-3PO (electronic)

THE DARK SIDE

THE BEST-SELLING *STAR WARS* NOVELIST
EXPLORES THE EVIL ELEMENTS OF THE FORCE
BY KEVIN J. ANDERSON

STAR WARS is a mythic saga of good and evil, heroes and villains, the light side... and the dark side. * Why do *STAR WARS* fans hold so much fascination for the dark side, in all its despicable and violent glory? Readers and viewers alike find it enthralling. *STAR WARS GALAXY MAGAZINE* has devoted much of this issue to exploring the dark side. Why are we, as fine upstanding human beings, so entranced with the manifestations of evil? * The answer is simple: The bad guys have more fun! * Villains, because they are villains, play by their own set of rules and take over-the-top actions that do-gooder heroes would never allow themselves to do... no matter how much the shadowy parts of their minds might want to. With their costumes and helmets and respirator masks and often-alien features, the villains usually look more interesting, too. * As a writer, I know that creating a truly evil antagonist is a much more fulfilling and satisfying task than just making up a brave hero. It's like taking a loose cannon who doesn't follow the guidelines of polite society and unleashing him or her on the storyline... then watch the fireworks happen. * Heroes are often simply *reactive*. They exist as foils for the villains, fighting to protect the forces of good against the depredations of evil. If they were a football team they would always play defense and no offense—for the story, that means they usually bide their time, waiting and preparing, until they are confronted by another dark side threat. Even reluctant heroes such as Han Solo respond to the actions of a villain rather than take the controls and launch a preemptive strike. * The minions of the dark side, though, are *active*. They set their own course. They decide what to do, whom to attack, what to steal—and then they charge forward, hoping that their plans will be enough to bowl over the heroes of the light side arrayed against them. * Some adherents of the dark side are purely Evil, and they know it. Emperor Palpatine fell entirely into the grasp of the dark side and served it wholeheartedly, seemingly without excuses. The Darth Vader in *A New Hope* and *Empire Strikes Back* is completely evil with no compunctions, no restraint. He is a brutal monster with the blood of billions on his hands. (Maybe that's why he wears dark gloves.) The spirit of Exar Kun, fallen Jedi and Dark Lord of the Sith, after having been locked away in

RK





... FØR E

the Massassi temples for four thousand years with no companion but his own fury, has been galvanized into a purely evil force....

But not all dark siders start out this way. During his life, during the glory of the Old Republic, young Exar Kun was a talented student whose Jedi Master Vodo-Siosk Baas refused to teach Exar Kun the dangerous lore left behind from the fallen Sith Empire. Ignoring the warnings in his burning desire to become a great Jedi, Exar Kun sought out the information that had been denied him and swallowed it up, not realizing the poison it was planting in his mind. "Anger... fear... aggression. The dark side of the Force are they," Yoda told Luke. "Easily they flow, quick to join you in a fight."

Vader and Palpatine and their ilk remain smug and confident that the power they wield is clearly stronger, more aggressive and able to defeat anything a mere light sider can throw at them. "Is the dark side stronger?" Luke asked Yoda point blank. The wizened Jedi Master responded, "No... quicker, easier, more seductive." But Luke remained concerned about how to tell the good side from the bad.

Indeed, one of the simplest and most insidious ways to the heart of the dark side is through good intentions. In this way the dark side ambushes unsuspecting Jedi Knights and claims new victims who gradually become its willing servants. Even during their worst depredations, some of these fallen heroes still believe they are doing the Right Thing.

Ulic Qel-Droma, the warlord companion of Exar Kun during the fabled Sith War, convinced himself that he could infiltrate the dark side wielders on the planet Cinnagar—representatives of the vicious Krath had obtained Sith artifacts and attempted to slaughter the Jedi and dominate the Old Republic. The Krath had murdered Ulic's beloved Master Arca, and he vowed to get his revenge. Though warned by his Jedi companions about the dangerous path ahead of him, Ulic insisted on his ill-advised quest, pretending to join the dark siders... pretending so well that he could no longer tell the difference.

The spirit of Obi-Wan Kenobi had warned Luke Skywalker, "Don't give in to hate—that leads to the dark side."

Much later, in the time frame after the films,

EVER WILL IT

one of Luke Skywalker's Jedi trainees, young Kyp Durrón, followed a path similar to Exar Kun's, eager to learn advanced Jedi skills faster than Luke thought wise. Kyp turned to other teachers, including the shade of Exar Kun who had become active again in the Yavin Four temple ruins with the presence of new Jedi Knights. Exar Kun taught young Kyp ancient Sith magic, using dark side spells and manipulations that Luke refused to consider. Kyp thought he could handle the challenge, thought he was learning so voraciously because he wanted an invincible weapon to

use against the hated Empire—but in truth he was merely a pawn for Exar Kun's own evil.

More than a decade later, a young friend of the teenage twins Jacen and Jaina Solo, Zekk, also became adept in the dark side, lured by the Shadow Academy, which showed him the marvels that could be his. Zekk had been a penniless boy of the streets, living by his own wits, scavenging in the underlevels of Coruscant. Zekk willingly followed the dark side teachings after the fallen Jedi Brakiss—formerly a failed student of Luke Skywalker's—convinced him that the New Repub-

lic really represented an elitist system to give advantages to those who already had them and to continue oppressing those people of a lower stature... people like Zekk. He had been trodden on by the system for his entire life, and he had no great love for the New Republic. He was a ripe candidate for the dark side.

The dark side power destroys not only its intended targets, but also its champions. The evil Nightsisters of Dathomir grew withered and leprous, eaten from the inside by the shadowy fires of the power they wielded. Darth Vader himself, little more than a shell of a man, was burned away and destroyed by the potency of the Force he abused.

One of Luke Skywalker's fiery students, Gantoris, the first candidate he found during his legendary Jedi search, was also the first to be seduced by Exar Kun's words—but Gantoris went too far, too fast, with hideous results that left him no more than a cinder.

The Jedi Master Joruu C'Baoth was driven insane by the evil power that destroyed his mind before it destroyed his body. And finally the Emperor himself, so rotted and so poisoned in his very soul, that not only did his own body succumb to the depredations of the dark side, but also each of his new clones withered and failed him rapidly upon receiving his spirit.

Yoda warned Luke Skywalker: "If once you start down the dark path, forever will it dominate your destiny, consume you it will." But there are those who have danced with evil and returned to the light side.

In the hour of his death, Anakin Skywalker found the strength to become good again. Mara Jade, once the Emperor's Hand, continued to walk a fine line between a lust for revenge and the strength for her own preservation. Even Luke Skywalker himself—who falsely believed the best way to combat evil was to fully understand it—allowed himself to go over to the dark side. Luke fought at the resurrected Emperor's side, hoping to learn new ways to resist the forces of darkness. And though he managed to retain a hold upon his core of goodness and barely escaped from the Emperor's clutches, Luke emerged from the crumbling Dark Empire forever changed, forever burned.

"You will know," Yoda said. "When you are calm, at peace. Passive." The best way to fight the dark side—is never to succumb to it in the first place. ☺

*Kevin J. Anderson is the author of several STAR WARS novels and comics series. * Here's a reference list of the STAR WARS novels and comics that were used in writing this article: * Dark Apprentice, by Kevin J. Anderson, Bantam, 1994 * Dark Empire, by Tom Veitch, Dark Horse Comics, 1991-92 * Jedi Search, by Kevin J. Anderson, Bantam, 1994 * Young Jedi Knights: The Lost Ones, by Kevin J. Anderson and Rebecca Moesta, Berkley Books, 1995 * Young Jedi Knights: Shadow Academy, by Anderson and Moesta, 1995 * The Courtship of Princess Leia, by Dave Wolverton, Bantam 1994 * Heir to the Empire, by Timothy Zahn, Bantam 1991.*

DOMINANT DESTINY



THE YΘUR

Among the millions of American moviegoers who celebrated the Fourth of July weekend this summer by flocking to watch invading aliens war with earthlings in Twentieth Century Fox's *Independence Day*, a select audience at one San Francisco venue, not far from Lucasfilm headquarters, experienced an unexpected bonus: a test trailer heralding the big-screen return of the *STAR WARS* trilogy next year. The crowd cheered the thundering rush of images that featured glimpses of a digitally constructed Jabba the Hutt, a computer-generated dewback and other new footage created for the *STAR WARS Trilogy Special Edition*.

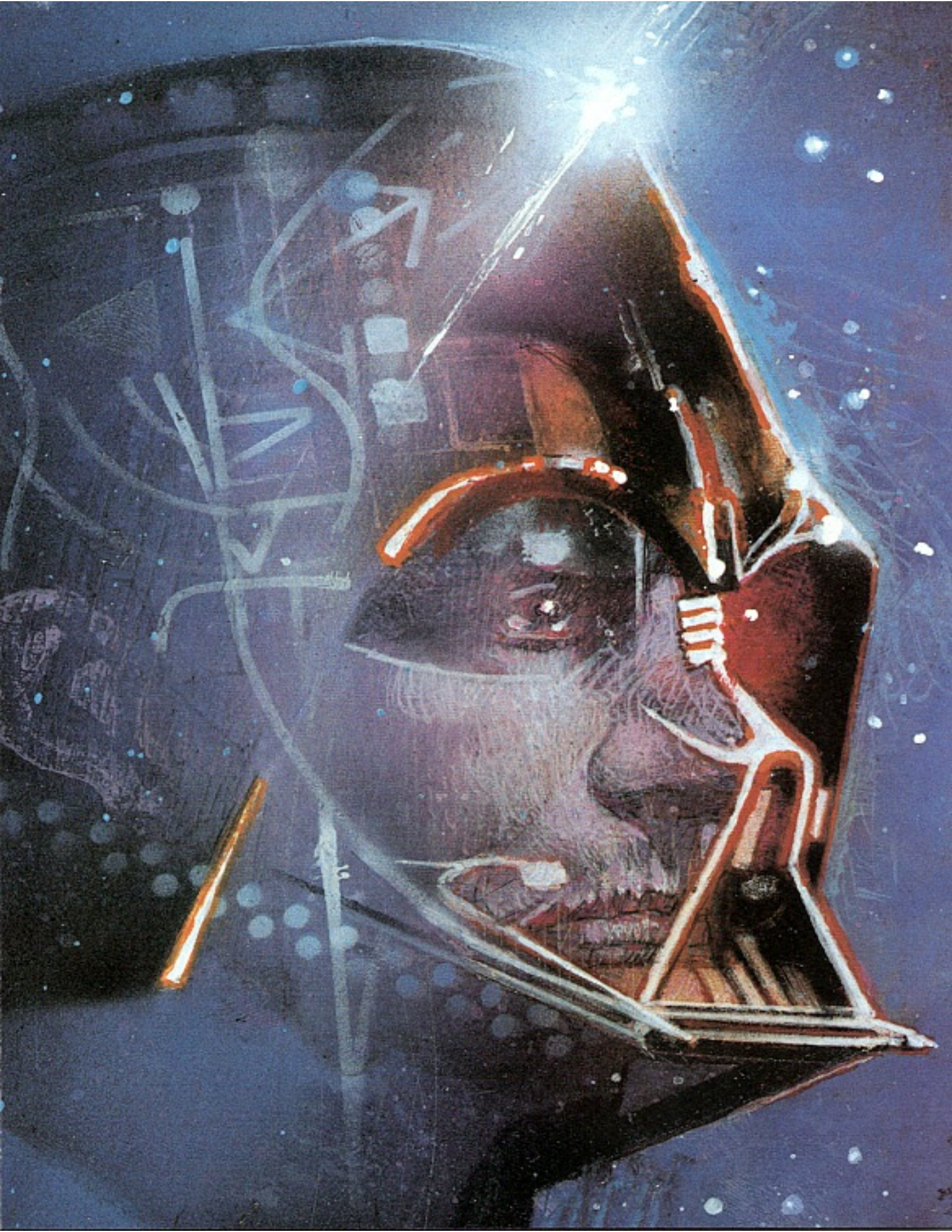
To head up the mammoth task of producing the *Special Editions*, as well as the prequels that begin in 1999, George Lucas hand-picked Rick McCallum, who had proven his mettle on the critically acclaimed TV series *The Young Indiana Jones Chronicles*. Not only did producer McCallum helm the tales of Indy's youthful globe-trotting exploits with an eye to historical accuracy, he also survived the rigors of a production that was itself a nomadic adventure. While logging some 165,000 miles of worldwide location work, McCallum and his crews encountered any number of Indy-esque, cliff-hanging adventures, from death threats to a deadly earthquake in Los Angeles.

Not everything on McCallum's professional résumé has been as mainstream as his Lucasfilm projects. He has worked with some of the most respected British writers and directors, such as Dennis Potter, David Hare and Nic Roeg. His credits include the acclaimed BBC series *The Singing Detective* and *Dreamchild*, a 1984 film that explored the complex relationship between

BACK TO THE DARK SIDE'S FUTURE

**PREQUEL PRODUCER
RICK MCCALLUM DELVES
INTO THE ORIGINS OF
THE EMPIRE'S EVIL
BY MARK COTTA VAZ**

ART BY BILL SIENKIEWICZ



author Lewis Carroll and the young girl who inspired his *Alice in Wonderland*. McCallum thus came to *STAR WARS* not dazzled by the saga's spectacle but with a feeling for its characters and the strengths and foibles that have made them memorable figures in the pantheon of popular culture.

As preproduction on the *STAR WARS* prequels moves ahead, the first episode (set in the time when the Old Republic still rules and Obi-Wan Kenobi is a young Jedi Knight) promises to reveal Anakin Skywalker in the years before his transformation into the ruthless figure dressed in black body armor, that dark side enforcer who would call Emperor Palpatine "Master." For ruthless figure dressed in black body armor, that dark side enforcer who would call Emperor Palpatine "Master." For McCallum, immersed in the *STAR WARS* universe for several years now, the creative act of preparing the new movie has given him a broader understanding of the complexity of Darth Vader's character—even feelings of compassion for the Dark Lord of the Sith.

McCallum does not, however, accord the same sympathetic heart to Emperor Palpatine. It was as a Senator during the twilight of the Old Republic that the previously unassuming Palpatine was given the power to save the democratic galactic government. Instead, of course, he embraced the dark side of the Force and built

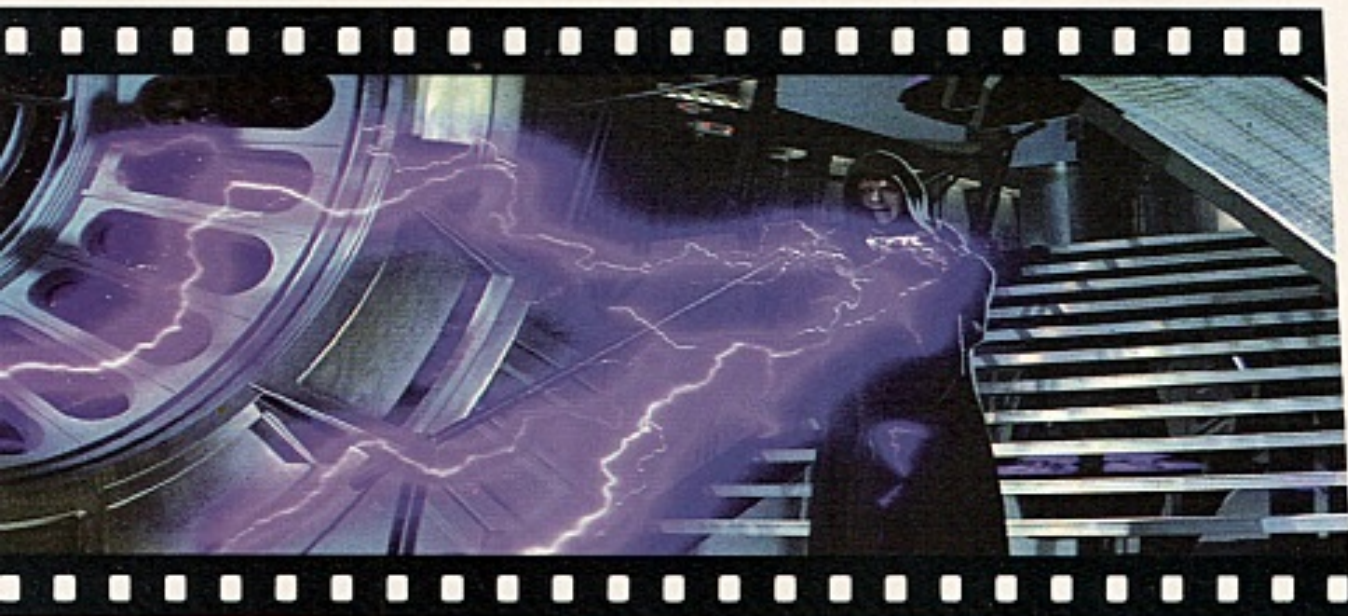
his tyrannical New Order on the ruins of the Republic and the graves of vanquished Jedi Knights. "For what I now know of the Emperor, I loathe him, I find him repugnant," says McCallum. "While Vader is pulled first by his emotions, Palpatine is too cold and is pulled by his intellect."

The producer is also dealing with the truly malevolent side of the Emperor. "Evil is such a strange word, but it was certainly evil when the Empire used the Death Star to destroy Alderaan," he says. "The basic thing that guided the Emperor was fear of the Jedi and the Rebellion: 'If there's a Rebel against me, he's dead, he's gone.'"

The crushing of other people's souls, the ability to inculcate your total will over someone and subjugate him in a way that not only humiliates, but pulverizes him is evil. That's what the Emperor represents to me now."

In evaluating the original trilogy, McCallum hails *The Empire Strikes Back*, wherein Imperial might routs the Rebels at every turn, as a perfect bridge chapter to complement the classic first film and the eventual Rebel Alliance triumph in *Return of the Jedi*. "I've seen *Empire* a lot in the course of preparing the theatrical *Special Editions*," he says, "and I love it because it's part of a serial, and it fills me with anticipation for what's coming next."

**RICK
MCALLUM
WILL PRODUCE
NOT ONLY THE
UPCOMING
SPECIAL EDI-
TIONS, BUT THE
FIRST PREQUEL,
TOO.**



**MCALLUM
SAYS OF THE
EMPEROR: "I
LOATHE HIM,
I FIND HIM
REPUGNANT."**



**IS IT POSSIBLE
THAT VADER
REDEEMED
HIMSELF WHEN
HE THREW THE
EVIL EMPEROR
TO HIS DEATH?**

interviewer Bill Moyers during an installment of the famed PBS series, *The Power of Myth* (which was filmed in part at Skywalker Ranch). "What I see in *STAR WARS* is the same problem that *Faust* gives us: Mephistopheles, the machine man, can provide us with all the means, and is thus likely to determine the aims of life as well.... Now, when Luke Skywalker unmasks his father, he is taking off the machine role that the father has played. The father was the uniform. That is power, the state role."

In Lucasfilm jargon, that final unmasking of the defeated Vader is known as the "Anakin Reveal." It is one of McCallum's favorite scenes in the entire trilogy. "The Reveal is deeply powerful," McCallum explains, "because when I was younger and first saw the film I didn't expect it, and it threw me for a loop."

Jedi does more than chronicle the Imperial defeat, which is underscored by the deaths of Palpatine and Vader. When Luke Skywalker removes the black helmeted mask of his father, Darth Vader, the dying man feels once again, and for the final time, the flame of his long-buried, idealistic Jedi spirit. In its purest sense, the scene captures the mythological essence of the series.

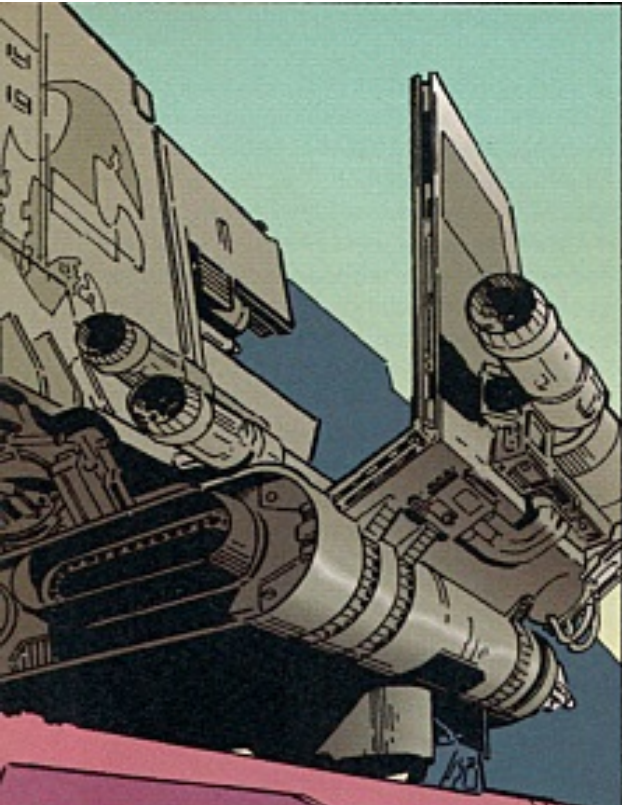
"When I saw *STAR WARS*, I remembered the phrase from the apostle Paul: 'I wrestle against principalities and powers,'" the late mythologist Joseph Campbell explained to

**THE UNMASK-
ING OF DARTH
VADER, THE
"ANAKIN
REVEAL," IS
ONE OF
McCALLUM'S
FAVORITE
SCENES IN THE
TRILOGY.**



All *STAR WARS* fans know of Vader's rise to power, the Dark Lord's iron-fisted rule over the galaxy and brutal suppression of the Rebel Alliance, and of those final moments on the doomed Death Star. But McCallum, as one of the few people on the planet intimate with the details of Lucas' top-secret prequel script and what it reveals of Anakin's origins, can contrast the character's innocent past, his eventual seduction by the dark side, and ponder what might have been. For McCallum, the Vader story is a poignant one, a meditation on the death of innocence and a look at the evil that lurks behind the mask.

"To me, as an audience member, if I love Anakin as a young boy and see what his potential is, it's going to be unbearable to watch his personality shift," McCallum concludes. "Unbearable." ☹



"SITTIN' AROUND ON NAL HUTTA FOR THE LAST FEW DAYS HASN'T BEEN THRILLING.



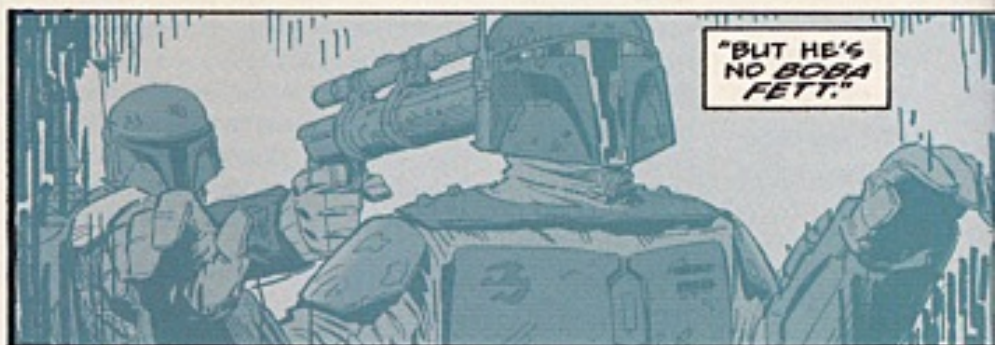
"'CEPT FOR ROUNDIN' UP THOSE GUAMILLA THINGS. THAT WAS MORE OF A CHALLENGE THAN SOME OF MY HUNTS.

"COURSE JODO KAST HAD TO GO AND FRY THEM. AND THEY WERE SUCH LOVABLE LEECHES.

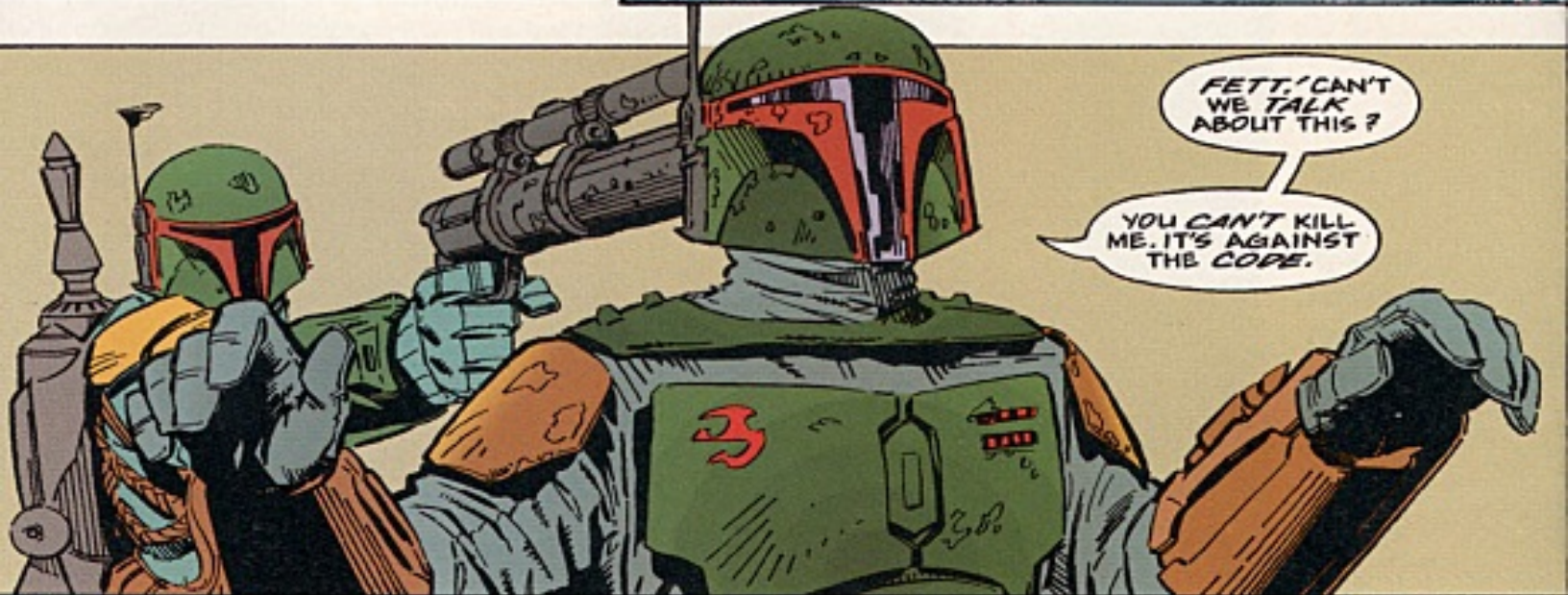


"HAVE TO ADMIT THE GUY'S BETTER THAN I THOUGHT WHEN I SAW HIM BACK ON FLUWHAKA.

"TRYIN' TO BE THE BIG-SHOT HUNTER. POSIN' AS THE BEST IN THE BUSINESS.



"BUT HE'S NO BOBA FETT."

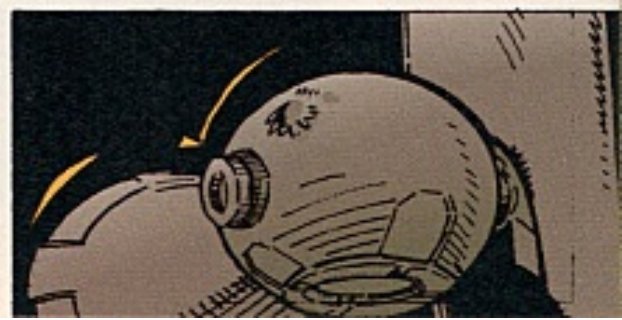


FETT, 'CAN'T WE TALK ABOUT THIS?

YOU CAN'T KILL ME. IT'S AGAINST THE CODE.



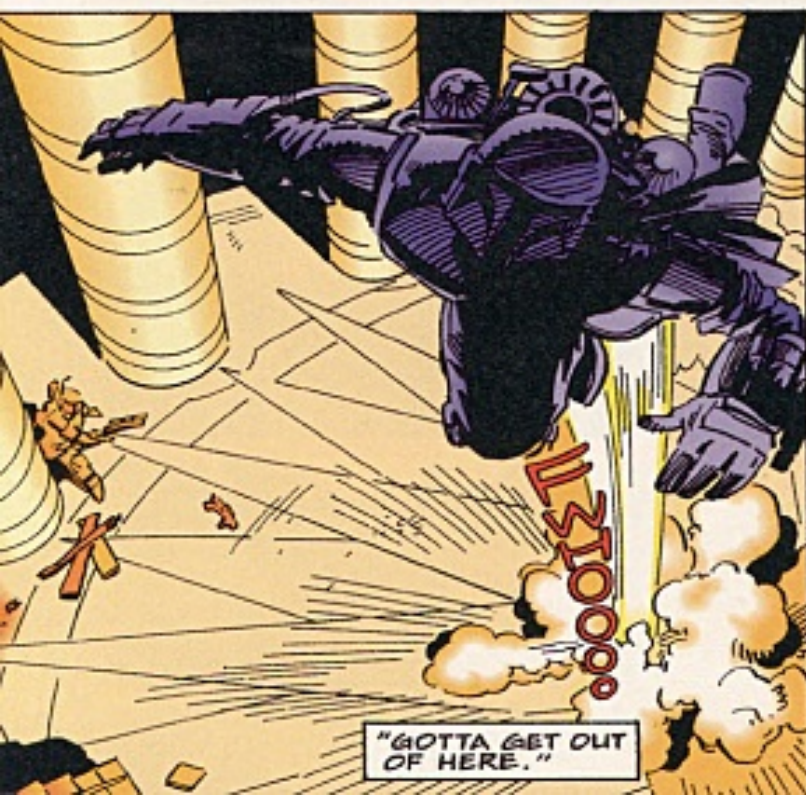
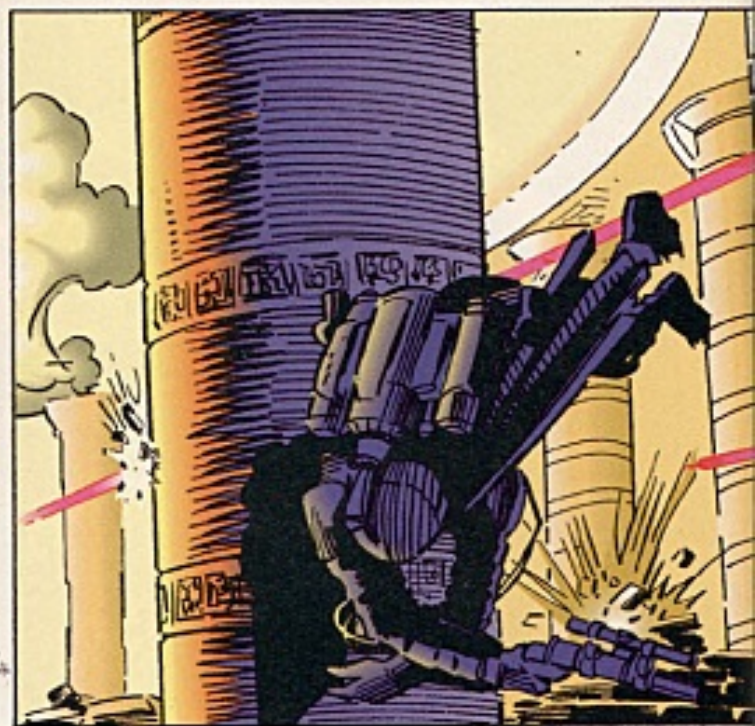
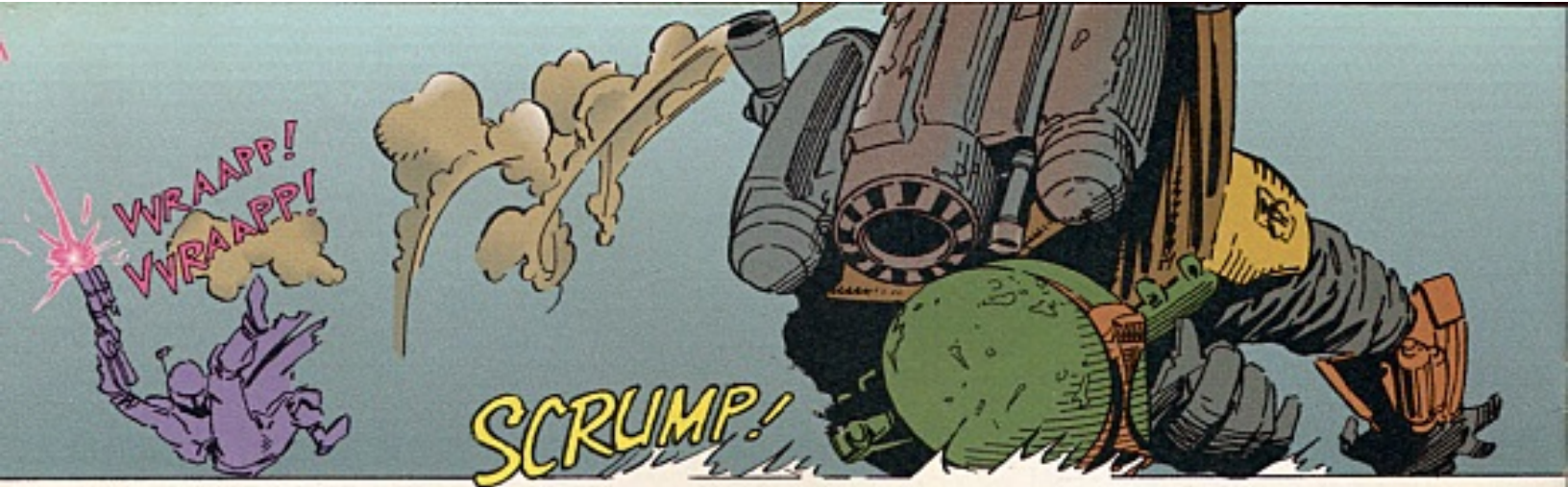
I WASN'T THE FIRST ONE TO BREAK THE CODE.

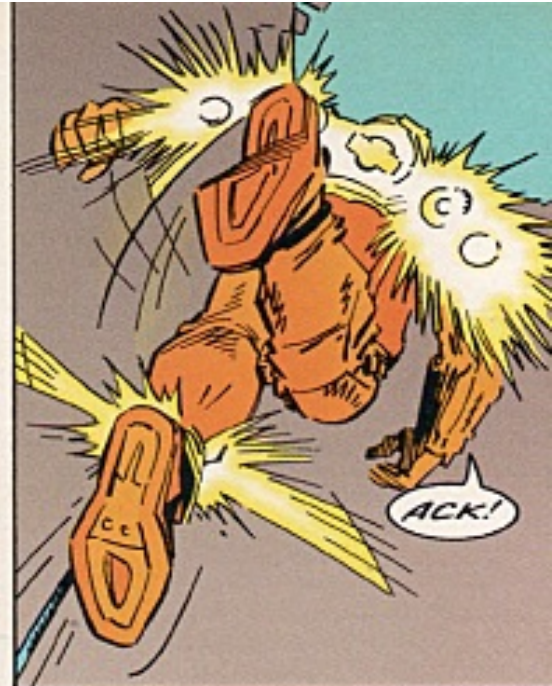




script Andy Mangels • pencils John Nadeau • inks Jordi Ensign • lettering Michael Taylor • colors Cary Porter • editing Peet Janes

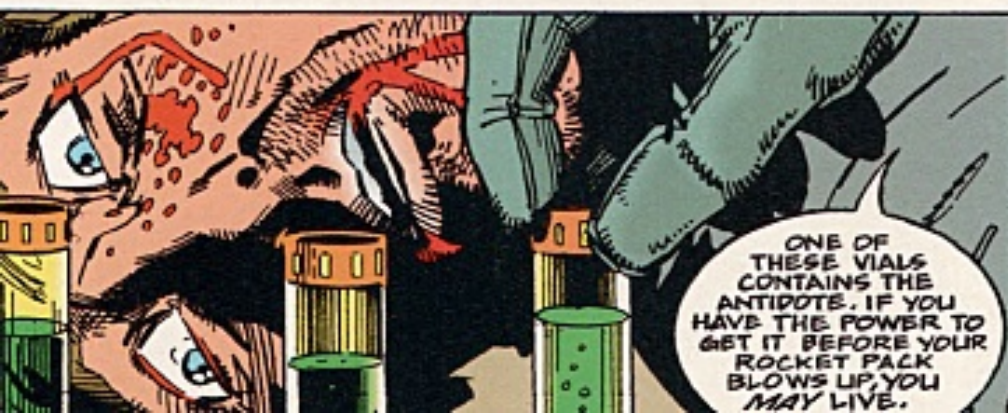
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THE END.

TAKEN B

Dabbling in the dark side is in the domain

ULIC SUDDENLY APPEARS ON THE BALCONY WITH SWORD KEYTO...

YEAH, COY—
I'M HERE, AND THIS IS
THE FISH WHO ALLEGEDLY
HARVEST AREA!



Ulic Qel-Droma

Dr. Jekyll had Mr. Hyde. Oliver Twist had Fagin. Othello had Iago. Mowgli had Shere Khan. Literature is filled with contrasts; the interplay of good, evil and the constant character interplay between the two have been author fodder for thousands of years.

That applies to the *STAR WARS* universe, too. Darth Vader's blackness of character was sharply contrasted by Luke and Ben's purity of spirit.

Except that by the end of *Return of the Jedi*, Vader had found a little redemption. And in the subsequent Dark Horse Comics *STAR WARS* series *Dark Empire*, Luke had tasted a little of the dark side of the Force.

In the *STAR WARS* universe, the dark side represents the ultimate fall from grace. The most entertaining aspect of the dark side as portrayed in the *STAR WARS* comics is the fact it's so seductive and yet each journey into corruption can be prevented. Most of the comics characters immersed in the dark side

have some redeeming characteristic—if they can only discover it in time to return to the light side.

Why are some characters drawn to the dark side? "That's the eternal question," says Dark Horse *STAR WARS* Editor Bob Cooper. "It's very enticing. It's attractive because the dark side offers more unfettered power than the light side. Dark side users gain more power without more responsibility, while those who stay with the light side have to worry about moral issues."

Nowhere in the *STAR WARS* comics galaxy is that better demonstrated than in the epic saga from *Tales of the Jedi*, created for Dark Horse by Tom Veitch and Kevin J. Anderson.

The dark side of the Force, says Veitch, represents the misuse of spiritual energy by the aggressive and greedy human will. "The dark side is not so much in the Force itself, but a way of focusing the Force through the mind and the corrupt heart."

The basic idea for *Tales of the Jedi* came to Veitch while he was writing the text pages in the original *Dark Empire* series. "In those pages I invented the Jedi Holocron, an ancient device in which the Jedi recorded holographic records of their history," he says. "Once the Holocron was approved by Lucasfilm, I had a gateway into the past of the galaxy... and I proceeded to come up with bits of Jedi history for Luke and Leia to learn from the Holocron."

One of those events is the story of Ulic Qel-Droma, an ancient Jedi who eventually turned to the dark side. "The basic outline of the *Dark Lords of the Sith* series was there, in the words of the Holocron, in the back pages of *Dark Empire*, a couple years before the comics came out," Veitch says. "When Dark Horse asked me if I had any ideas for a new *Star Wars* series for their anthology comics, I brought out my *Tales of the Jedi* proposal. Their initial response was that the idea wasn't sensationalist enough—they were looking for blood and thunder shoot-'em-ups—but Lucasfilm loved it, and we went with it."

After *Tales of the Jedi* was launched, the element of using the Sith came in through my relationship with Kevin J. Anderson [see accompanying story]. He had gained permission to create Exar Kun, a Dark Lord of the Sith from ancient times. We thought it would be cool to combine Exar Kun's story with that of Ulic Qel-Droma, so I invited Kevin to collaborate on a comic series with me."

COMICS CAN

The dark side has a history that extends centuries before the events from *Tales of the Jedi*, which occurs 4,000 years B.S.W.4 (Before *STAR WARS* Episode 4). Veitch first explored it with a corpse named Freedon Nadd, whose evil permeates the entire planet of Onderon.

Nadd had apprenticed himself to a Dark Lord of the Sith, but because there can only be one Dark Lord at a time, Nadd traveled to Onderon to make himself a king some four centuries earlier. After his death, Nadd's tomb became a focal point of dark side energy, and his power was passed from generation to generation.

--REVEALING
THE REMAINS
OF FREEDON
NADD!



Y FORCE

n of Dark Horse Comics

BY DON CHARLES



Freedon Nadd

Centuries of dark side power and Sith magic have been deeply rooted in Onderon's culture, according to events in *The Freedon Nadd Uprising*. The ancient Sith lords could focus dark side energies through temples and amulets.

Get one thing straight: The dark side of the Force and Sith magic are not interchangeable, and the comics have made a firm distinction between the two. "The Sith and their abilities were hinted at in *Tales of the Jedi* and Kevin J. Anderson's *Jedi Academy* trilogy," Cooper says. "There was a connection with Exar Kun, who was Force-adept and had a strong will to seek out Sith knowledge. Kun added his knowledge of Sith magic to his arsenal of weapons."

Once Dark Horse established Sith magic and the beginnings of a cultural legacy, the next step was to explore the history of the Sith and their empire. "Magic was another technique for the Sith to bend reality to their own will," says Cooper.

Yet in order for Sith practitioners to use their magic, they need a token or some physical object to help focus and channel the magic. That's why Exar Kun and Ulic Qel-Droma use Sith artifacts.

The Sith are basically an ancient race of people who had developed arcane powers based on alchemy and knowledge of the dark side of the Force, says Veitch, who, with Anderson, helped develop the Sith back story. "They were a race of magicians," Veitch says. "Certain fallen Jedi who became very strong in the dark side mastered the Sith people and took control of their society. Those Jedi, who called themselves the Dark Lords of the Sith, began a tradition, passing their rule from generation to generation. Darth Vader is just the latest in a long line, stretching back thousands of years."

"The greatest Sith magicians and priests chafed under the rule of the Jedi Dark lords. There was actually a conflict between the two factions, which resulted in the death of many great Sith and the banishment of the Sith magician Naga Sadow to Yavin Four."

Tales of the Jedi: Dark Lords of the Sith explored even more of the pervading dark side. The biggest fall from grace of all the Jedi covered in *STAR WARS* stories to date, with the possible exception of Dark Vader, was one taken by Exar Kun.

Kun is fascinated by the histories of the Jedi who became Dark Lords of the Sith and turned to the dark side. He eventually makes his way to the jungles of Yavin Four to erect Sith temples, which focus



Cay Qel-Droma

dark side energy. There he finds the laboratory of Naga Sadow, which brings him even more power.

Meanwhile, Ulic Qel-Droma continues his spiral toward the dark side. Partly under the influence of Sith poisons injected into his blood, he turns on his brother, Cay, and Nomi Sunrider.

Cay and Nomi, who's in love with Ulic, try to talk him away from the dark side, even though Ulic swears he's not under its power. Finally, Nomi resolves to leave Ulic on Yavin Four. After the Jedi leave, Exar Kun and Ulic engage in combat. Their two amulets, joined in battle, bring forth a message from the reigning Dark Lord of the Sith. The dark figure lays hands on Exar Kun, naming him Dark Lord of the Sith and Ulic as his first apprentice. The two vow to take over the galaxy.

Of course, they don't, though weaving their cataclysmic exploits proved to be an intriguing adventure for Veitch and Anderson. "I find it much more interesting to take a good guy and turn him into a bad guy," says Anderson. "I guess the motto would be: The shortest way to the dark side is through good intentions."

"Ulic Qel-Droma pretends to be a bad guy, but



Nomi Sunrider

HIS NAME IS
EXAR KUN

FORCE FIELD

Kevin J. Anderson and Tom Veitch dovetailed storylines in comics and in novels

One of the most enjoyable reactions of writing the intricately plotted *Tales of the Jedi* series, according to Kevin J. Anderson, was gauging reader reaction when twists of fate affected various characters such as Cay and Ulic Qel-Droma.

"Tom Veitch and I had been plotting this 12-issue story arc a long time, and we knew who would live or die, but readers never knew who they'd be," Anderson says with a cackle. "My wife [Jedi Academy co-author Rebecca Moesta Anderson] was pretty upset when she found out we'd killed off Cay."

Although he spent nearly a year working with the characters and developed some attachment to them, Anderson and his *STAR WARS* writing partner Tom Veitch firmly stuck to the blueprints.

"One way a writer cheats is when he gets to like certain characters and can't bear to kill them off," Anderson says. "But when Ulic kills his brother Cay, it was the turning point in his life. It's the ultimate betrayal. Then you have the woman who loves him, Nomi, stripping him of his Jedi powers."

Anderson's been in demand in recent months. His second *X-Files* novel is out, he scripted an *X-Files* comic for Topps and is working to bring two of his novels, *Ignition* and *Fallout*, to the big screen.

"There's a huge difference between writing *The X-Files* and *STAR WARS*," he says. "With *Tales of the Jedi*, it's like creating characters for a medieval saga."

Anderson stumbled into the comics end of the *STAR WARS* galaxy while doing research for his Jedi Academy trilogy of novels a few years ago. He had planned to set them a year after the Timothy Zahn novels.

"I got hold of the *Dark Empire* comics and realized the story took place right after the [Zahn] books," he says. "With the Emperor coming back to life, Leia having a third baby and Luke getting involved with the dark side—pretty major events in the *STAR WARS* universe—you bet I paid attention. I'd always loved reading comics, and to me, this series completely captured the essence of the *STAR WARS* movies. I thought they were tremendous."

"I contacted Tom to compare notes, and he and I spent a lot of time talking back and forth. At the time he was starting to write *Tales of the Jedi*, which I thought was going to be random episodes featuring

the history of the Jedi Knights. That's kind of how it started out, but then we started talking and decided to dovetail storylines."

The villain of Jedi Academy was planned as the spirit of a long-dead Dark Jedi. Anderson and Veitch bounced the story idea off Lucasfilm, and George Lucas suggested they turn the character into a Dark Lord of the Sith.

"We said, 'Okay... what's that?' We received reams of background on it, and from there developed this nasty bad guy, Exar Kun."

"To write this series, we would have to get into who exactly were the Sith," adds Veitch. "This was territory that had been previously off-limits. But we were permitted to draw up lists of concepts and ideas and submit them to Lucas for consideration. His replies formed the basis of our plotting."

The stage was set: Anderson would work on the "current" *STAR WARS* novels, while Veitch would explore some of the history of Exar Kun in *Tales of the Jedi*. "Tom was doing his stories, and I asked to do one guest issue to build the back story of Exar Kun," Anderson recalls. "He shocked me. He said, 'Let's do all 12 issues and tie all the characters together.'"

"We were up to our chins in vast storylines and all these characters—after all, it was a galactic war. We ended up alternating scriptwriting for comics."

Kun remains the strongest element between the Jedi Academy novels and the *Tales of the Jedi* comics. In the novels, Kun is the bad guy "haunting" the temple that Luke is using to train future Jedi Knights. At the end of *Tales of the Jedi: The Sith War*, the spirit of Kun is trapped inside the temple, where he remains until the temple is reopened by Luke.

"It's never made explicit in the novels, but Exar Kun presumably wanted a body to possess," says Anderson. "I almost wish I could have done the back story first. I could've added more details to the books. I spent more time writing the comics than the books. I know so much about him; he wouldn't be quite so clear-cut a villain. I'd take the edge off him." ☪



he pretends so well and gets so involved, he no longer believes the things he used to believe.

Veitch clarifies the issue. "Ulic is a prefiguration of Luke Skywalker. He's rash and impulsive, an excellent swordsman. He acts before he thinks and has an angry streak. It was very difficult working out the story of his turning to the dark side, because we had to do it in very few pages.

Anderson compares Exar Kun to the Michael Douglas character in the movie *Falling Down*. "At

the end he's confronted by the cop who's going to arrest him, and he gets this appalled look on his face like, 'I'm the bad guy?' A pedestrian would see this guy with a gun blowing up cars and think he was crazy. But when you understand his background, how incidents pile on one another to create the situation, you may not understand him completely, but you can sympathize with him a little."

"STAR WARS history remembers Exar Kun and Ulic Qel-Droma as villains, but when you see where they came from and what they were trying to accomplish, they end up being a little more sympathetic," adds Veitch.

Although Exar Kun is defeated, "Ulic's still around searching for a way to recover his Jedi abilities, and may pop up in some future series," says Dark Horse's Cooper. "There's still a spark of light side in him. He's got some soul-searching to do."

Looking back at the earlier Marvel *STAR WARS* comics, masters of the dark side were few and far between. The winged alien Kharys, Matriarch of the S'kytri, clouded Luke's mind with the dark side during their lightsaber duel in Marvel's *STAR*



WARS Annual #1 from 1979. Though it's not explicitly stated in the Chris Claremont story, Kharys senses the Force in Luke, and it's implied that Darth Vader taught her in the ways of the Force (not that well, however; she still loses to novice Force user Luke).

Shira Elan Colla, or as she was first introduced, Lumiya, made her debut in Marvel's *Star Wars #88* (October 1984) as sort of a Darth Vader clone. It was later revealed that she was a quasi-cyborg who had a grudge against Luke—she was an Imperial warrior out to kill Luke, but he got to her first.

Lumiya isn't very Force-ful—she's more of a Force *sensitive* who might have blossomed with more training. With her ability to tap into the dark side, she defeats Luke in a duel where she uses her light-whip against his lightsaber (issue #95), but he wins the rematch with a customized lightsaber.

Several years after *Return of the Jedi*, Mara Jade, the Emperor's secret weapon, played a big part in the near-reclamation of the Empire's control of the galaxy. Quite powerful in the Force, she was introduced in the trilogy of novels—*Heir to the Empire*, *Dark Force Rising* and *The Last Command*—by Timothy Zahn. The Dark Horse adaptations have begun with *Heir to the Empire*; Mara's background will no doubt be explored in future Zahn adaptations.

Also debuting in the aforementioned series was a clone of Jedi Master Joruss C'Baoth. Left behind at Mount Tantiss on the planet Wayland to guard the "Emperor's personal storehouse"—for 300 years!—he was discovered and recruited by Grand Admiral Thrawn. As the driving force behind Thrawn's gambit for power, C'Baoth's plans included training Luke, Leia and her children in the ways of the dark side.

Moving forward in the *STAR WARS* timeline, we hook up again with the penultimate dark sider, Emperor Palpatine. He was killed off in the climax of *Jedi*, but was resurrected (as a clone) in the Dark Horse comics. His reappearance in the *Dark Empire* series ensured that the galaxy was far from safe from the power of the dark side.





Emperor Palpatine's Clone

Palpatine's presence enticed Luke to be swayed by the power it granted, but in the end, Luke, with the help of his sister Leia, overcame the temptation and foiled the Emperor's plans once again.

In *Dark Empire II*, it was revealed that the cloned Emperor formed a band of seven warriors, empowered them with the dark side of the Force and started Operation Shadow Hand with the intent of once again putting the galaxy under his control. The leader of the group, Executor Sedriss, was by far the most powerful of the seven, and was groomed to be the new right-hand man of the Emperor. Before growing to power, however, he was struck down by Ood Bnar, a sentient tree that also happened to be a Jedi and who, centuries earlier, had battled the evil Exar Kun.

"Sedriss and his fellow dark siders are permanently absorbed into the mind and will of the Emperor," Veitch states. "However, after empowerment, Sedriss remained the most intelligent of the seven... and perhaps even retained a spark of his old ego. So it was the Emperor who appointed him leader of the seven dark siders—his seven Dark Jedi, as he called them."

With several millennia of history to cover, you can be sure you haven't seen the last of *STAR WARS* comics' coverage of the fallen angels—the Jedi Knights enticed by the dark side. ☐

Don Charles covers the *STAR WARS* comics scene regularly for SWGM. He was assisted on this article by Rob Holly.

DARK DAYS

Sith Magic and the dark side of the Force are key elements in upcoming Dark Horse comics

Continuing its tour of the history of the *STAR WARS* universe, upcoming *Tales of the Jedi* series of Dark Horse comics feature Jedi "frontier days" and more Sith mayhem.

The events in *Tales of the Jedi—Golden Age of the Sith* take place 5,000 years before the movie trilogy (and 10 centuries before *Tales of the Jedi*). Brother and sister Gav and Jori Daragon are explorers locating points in the hyperspace network and trade routes.

"If they happened upon a useful route," says Dark Horse Editor Bob Cooper, "they'd stand to make a lot of money. It's what settling the West was like in this country."

While searching for routes, the Daragons stumble upon the Sith Empire and the rebel Sith Lord Naga Sadow (alluded to in the Sith War).

"The Force doesn't make its presence known as strongly here as in other series," says Cooper. "It deals with Sith magic, which isn't tied in directly with the Force. To an outsider it's indistinguishable from the Force, but it's one of the Sith's tricks of the trade."

The series kicked off with a 16-page #0 issue released in July, which introduced the characters. The five-issue regular series begins

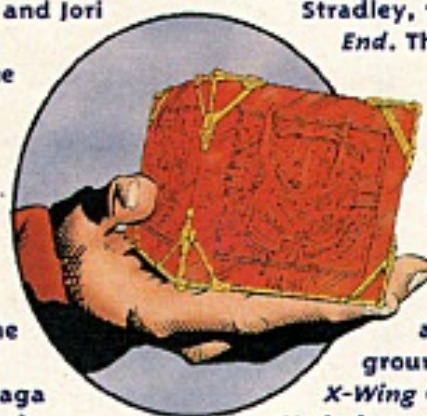
in October. It's scripted by Kevin J. Anderson, with pencils by Dario Carrasco Jr. and inks by Mark G. Heike.

The follow-up series, *Tales of the Jedi—Fall of the Sith Empire*, will begin in spring, and again features the Daragons. In that series (also by Anderson), the downfall of the Sith Empire is covered, explaining the ruins that Exar Kun finds on Yavin Four 10 centuries later.

Other upcoming Dark Horse *STAR WARS* comics will feature dark side cameos. *Crimson Empire*, written by Mike Richardson and Randy Stradley, takes place just after *Empire's End*. The story revolves around an Imperial Royal Guard completely devoted to the crumbling Empire. Other guards are becoming powerful enough to rule the Empire, but one man is still devoted to Palpatine.

Readers will learn more about Darth Vader's background in an upcoming story arc in *X-Wing Command: Rogue Squadron*. In Vader's younger days, he implanted thoughts in a certain character's head.

Don't be surprised if Dark Horse continues to delve into the background of the Force. "I think a dream project would be to explore the genesis of the Jedi," says Cooper. "What were the circumstances of the rise of their culture? Did they discover a common bond—access to the Force—and band together for good? I'd like to explore the origin of the Jedi Knights." ☐



THE HOLOCRON (RIGHT) CONTAINS ANCIENT JEDI TEACHINGS, WHICH IN THE WRONG HANDS—OF DARK SIDERS—CAN BE USED FOR EVIL PURPOSES.

PLAYING WITH THE DARK SIDE

Jedi Knight: Dark Forces II from LucasArts is the first STAR WARS computer game that allows players to use the ways of the Force

BY TOM BYRON

► If Justin Chin has his way, practically anyone with the right computer can become a Jedi Knight. And as the project lead and designer on Jedi Knight: Dark Forces II, he probably will have his way.

Jedi Knight, expected out early next year for PC CD-ROM and local area networks, is the sequel to LucasArts' 1995 best-seller Dark Forces, a first-person, 3-D action adventure that thrust players headlong into the STAR WARS universe. While the original convincingly makes players feel like they really are running through a Star Destroyer and taking on stormtroopers, the follow-up promises to immerse players in the most complete STAR WARS experience to date. An original story, cinematic cut scenes, network play and the ability to use lightsabers are only a few new features to be found in Jedi Knight.

"But," as the ad pitchmen say, "that's not all!"

Not by a long shot.

Jedi Knight is the first computer game to let players master the ways of the Force and become a Jedi. The storyline continues the adventures of Kyle Katarn, the Rebel mercenary sent to infiltrate the Empire in the original Dark Forces. In this sequel, Katarn must confront his own mysterious past as he battles a group of Dark Jedi who

are hell-bent on unlocking the powers of a hidden Jedi burial ground, the mythical Valley of the Jedi. Katarn's final foe is Jerec, the powerful Dark Jedi who leads the deadly six.

Along the way, Katarn must learn the mystical ways of the Jedi. Players guide Katarn as he struggles over whether to join the dark side or to keep to the good path.

"In Jedi Knight, the player is a Jedi. The player can master the power of the Force. That means the player can also fall prey to the dark side," explains Justin Chin, the game's project leader. "As Katarn, players have a choice: Destroy the ultimate evil or become a part of it."

Effectively immersing players into a fictional universe is always the challenge of great game design. In Jedi Knight, Chin—a three-year LucasArts veteran and lead artist and co-designer on the original Dark Forces—was faced with the tougher goal of incorporating the Force into the gameplay.

"Developing a game around the Jedi and the Force was a natural leap from the original Dark Forces," says Chin. "The difficult part was implementation."

It began with a lightsaber. "The most asked-for addition to Dark Forces was the ability to use the Jedi's signature weapon," Chin explained. "In fact, we wanted to have it in the first game, but for practical reasons that couldn't happen. We knew we'd make it up in the sequel."

But in Jedi Knight, adding a lightsaber to the player's arsenal turned out to be the easy part. Next came the Force.

"That was the challenge," Chin admits. "While the Force is a natural phenomenon, it is also a way of life for the Jedi. How do you keep it true to the STAR WARS universe and George Lucas' original vision within the context of an interactive environment?"

That made the back story even more important, explains Chin. "Without a doubt, the story had to come first. By developing a strong story, we could be clear on how the Force and the ways of the Jedi would be implemented. The story helped to define the game and its overall design—it even affected the individual levels. My goal was to have the story create the game."

In actual implementation, Chin also drew from the Jedi's similar-

GAME ROOM

ities to Eastern philosophies, such as Zen Buddhism and the Samurai warrior class of Japan. "In many ways, the Force is a world view and a discipline that touches everyone and everything. All people have the power to manipulate the Force. Some people happen to be more adept than others. In the case of *STAR WARS*, those who are more adept have the potential to become Jedi Knight.

"The Force comes down to a system of beliefs: belief in yourself, in others, in the world,"

Chin adds.

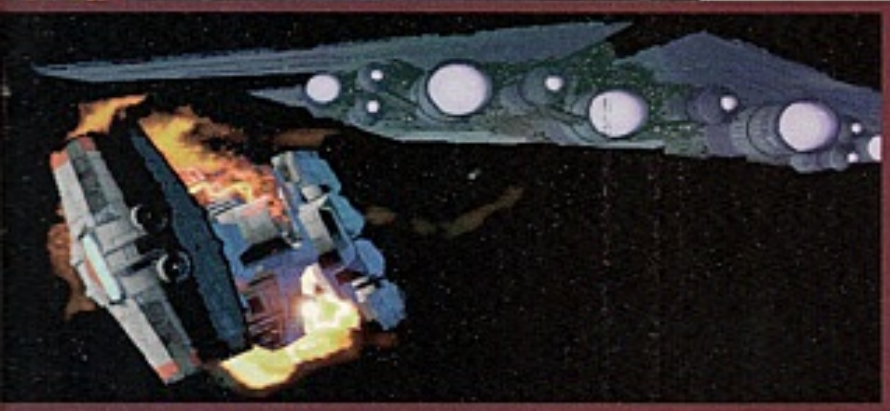
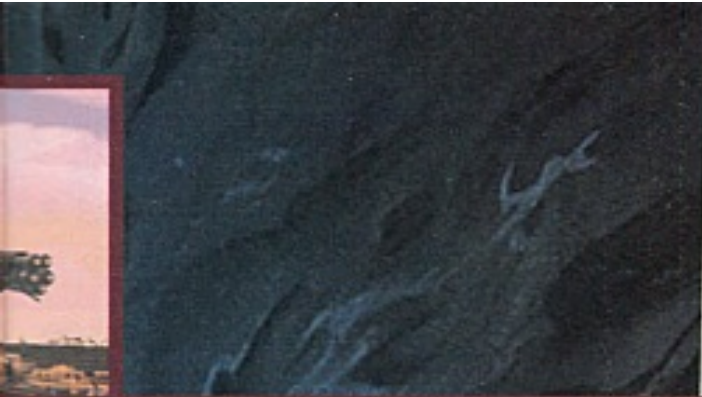
"Jedi Knight will reward players who challenge themselves. The more difficult paths players take, the more they will be rewarded.

"I wanted to create a game in which players' actions had far-reaching consequences," says Chin. "Allowing players to choose between the light and dark sides of the Force—between good and evil—would be, in my mind, the ultimate consequence."

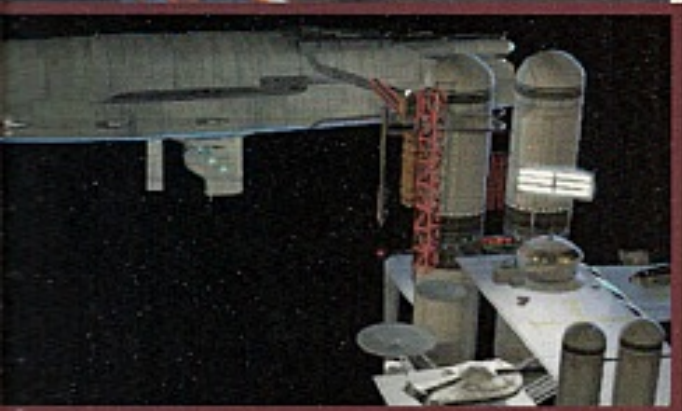
In the first half of Jedi Knight, players experience a kind of trial by fire. It's during that time when Katarn (the player) ultimately must choose to use his powers from the dark side or the light. The final decision is made just before the last quarter of the game. This is when the player must decide to battle for or against all he has learned. Once the player has made that crucial decision, he must either defend and free (the captive Force inside) the Valley of the Jedi (vis-à-vis the light side) or fight to selfishly take it for himself (vis-à-vis the dark side).

"Choosing the dark side is an either/or proposition in Jedi Knight," explains Chin. "While there are redemptive paths





"IN JEDI KNIGHT, THE PLAYER IS A JEDI. THE PLAYER CAN MASTER THE POWER OF THE FORCE. THAT MEANS THE PLAYER CAN ALSO FALL PREY TO THE DARK SIDE. AS KATARN, PLAYERS HAVE A CHOICE: DESTROY THE ULTIMATE EVIL OR BECOME A PART OF IT."



throughout the game, how the game ends is up to the player."

Players' powers grow as they move through the levels. "As the game progresses, players pick up what we're tentatively calling 'Jedi experience points,' says Chin. "The more experience points the player acquires, the more powerful and knowledgeable he becomes in the ways of the Jedi." In all, Jedi Knight includes seven basic Jedi powers; four each are specific to the light and dark sides.

In the end, taking either the good or dark path can lead to victory in Jedi Knight. The difference will be in how the "victories" manifest themselves. "There are two paths, and only the player can decide the one that's true for him," suggests Chin. "The good path requires tremendous discipline; the dark path requires less."

But does it make you a bad person if you choose the dark side? "Both the beauty and the danger of the Force is that it does not judge, it just *is*, and so people are free to follow their destiny," says Chin. "Power above all—or all above power? I personally can't make that determination for others, and I don't want to do it in my storytelling."

In the *STAR WARS* universe, a true Jedi Knight must have the proper training. While the Jedi Knight game concentrates on the core action of the story, there is quite a bit of background information players will pick up as they play. For instance, Kyle Katarn does progress under the tutelage of a Jedi Master.

"The opening movie introduces the Jedi Master Rahn," Chin explains. "It is here where we learn what happens to him and how he comes into Katarn's life."

Rahn is present throughout the game, and guides Katarn in the ways of the Force. And while it isn't explored here, Luke Skywalker does figure into the story. "The events in Jedi Knight take place a few years after *Return of the Jedi*, so Luke Skywalker does exist and he does know about Katarn and his destiny," says Chin. (That side of the story will be further explored in the upcoming graphic story album trilogy, to be written by Bill Dietz. "The Jedi Knight story is very complex, and there are some parts that can be better explained in a graphic story album format," says Chin.)

To master the powers of the Force and become a Jedi Knight is the ultimate dream for many *STAR WARS* fans. Short of hyperspacing to that galaxy far, far away, LucasArts' Jedi Knight is undoubtedly the place to begin.

"People need to understand what the Force is all about," says Chin. "They need to understand that they have responsibilities for their actions, and only the individual can shape his or her own destiny. That is why the Force is such an important part of Jedi Knight." ☐

California writer Tom Byron regularly covers the gaming scene. This is his first article for SWGM.

STAMP It First To COIN A

It's a pretty good guess that the first true mass-market collectibles were coins and postage stamps. They continue to attract millions of collectors worldwide, new ones are produced internationally every year, dozens of publications are devoted to them and they are the subject of major auctions. When you add *STAR WARS* to that mix, you appeal to collectors of both film memorabilia and coins and stamps.

Stamps, in fact, were early *STAR WARS* collectibles, although the first go-round didn't hold a candle to what's available today. H. E.

Harris & Co., a large Boston-based stamp hobbyist company, came out with a *STAR WARS* Postage Stamp Collecting Kit in both bagged and boxed versions that sold originally for \$4-\$6. The kit consisted of a 48-page space-stamp collecting album, hinges, a magnifier and 35 canceled space-themed stamps from around the world.

Also included was a sheet of 24 full-color *STAR WARS* perforated seals with the advice, "Prepare for the day when you may be able to send secret messages to alien planets (by using the seals) for intergalactic postage and special deliveries to star systems wherever they may be." Uh, huh. Harris also repackaged the product in six mini stamp kits, and had mail-away offers for more space postage stamps, although the only direct tie-in is printing on the stamps' glassine envelopes.

The year *STAR WARS* came out was also the 50th anniversary of talking motion pictures, and a commemorative U.S. postage stamp was issued October 6, 1977. The official cachet—or illustrated envelope for the first-day-of-issue 13¢ stamp canceled at Hollywood, CA—was offered by the Motion Picture Association of America. It prominently featured C-3PO and Luke Skywalker with upraised lightsaber. The hottest way to find this is an envelope (one of maybe 100) addressed to *STAR WARS* Corporation, then in

**SSCA IS
MARKETING
GOLD AND
SILVER-FOIL
STAMPS ISSUED
BY ST. VINCENT
AND THE
GRENADINES.**



st Class, Phrase

STAR WARS coins and stamps—past and present, rare and common—can be hot cross-over collectibles.

BY STEVE SANSWEET

North Hollywood, CA. Collectors Book Store in Hollywood also did its own first-day covers, and its science fiction series of four envelopes each featured a color photo from *STAR WARS* in the middle of a circle showing scenes from other science fiction films. The set came with a small, black-and-white illustrated booklet.

One of the newest *STAR WARS* licensees has taken the stamp idea to the next logical step: beautiful and genuine *STAR WARS* postage stamps issued by the government of St. Vincent & The Grenadines, an island nation in the Caribbean. The stamps are being sold by SSCA (Sports Stamp Collectors Association, Hicksville, NY), and several varieties have been offered on QVC *STAR WARS* specials. The current selection of stamps uses the iconographic art that was commissioned for the U.S. re-release of the *STAR WARS* trilogy on videocassette last year: supergraphics of Yoda, Darth Vader and a stormtrooper.

The oversize stamps, with a face value of \$30 each, are available in both 23-karat gold and .999 pure silver-foil versions measuring more than eight square inches. Each foil stamp has one of the supergraphic images as a full-color inset; the foil is embossed with the name of the film and a representative scene. The stamps come in heavy-duty vinyl wallets along with postmarked, illustrated first-day covers. Slightly different first-day covers are available separately. A stamp gift pack includes a sheet of nine different pressure-sensitive silver-foil \$1 *STAR WARS* rectangular stamps and a smaller sheet of \$2 triangular stamps. The company also offers its stamps and a mini-poster on a plaque.

STAR WARS STUFF

metal. Perhaps the scarcest of the mass-produced *STAR WARS* collectibles are the silver and gold coins that Rarities Mint issued to commemorate the film's 10th anniversary in 1987. One problem was that they were delayed more than a year and didn't start appearing until the middle of 1988. Another was the price: The largest gold coins went for about \$1,100 each. They could be ordered only through authorized coin dealers, and most dealers passed or, at best, only bought based on advance orders.

The coins were beautifully sculpted by artist Karen Worth in six designs: Luke and Leia; Imperial stormtroopers; cantina band; C-3PO and R2-D2; Chewbacca and Han Solo; and Darth Vader versus



**RARITIES
ISSUED SETS OF
5-OZ. SILVER
COINS TO
COMMEMORATE
THE 10TH
ANNIVERSARY
OF STAR WARS
IN 1987.**

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Obi-Wan Kenobi. The reverse of all the coins used a *STAR WARS* "The First Ten Years" logo. All six coins were offered in two metals and four sizes: one-ounce silver, the biggest seller; five-ounce silver, a large and heroic size for the dimensional sculpting; one-quarter-ounce gold; and one-ounce gold. The five-ounce proof coins came in velvet boxes; the rest were packed in cardboard sleeves with *STAR WARS* illustrations and text.

Every coin was numbered, and Rarities (long out of business) kept records, so we know exactly how many coins were minted. The largest number was the one-ounce Luke and Leia coin: 14,949 of those were sold; the number drops to 999 for the Vader versus Obi-Wan one-ounce silver. The numbers on the rest of the coins dropped dramatically. For the final three designs in the one-ounce gold coin, there were only 14 of each design minted. So, by simple math, there can be only 14 complete sets of all 24 coins in the world—and one is in the Lucasfilm Archives.

But wait... there's a rare 25th coin! For the Japanese market only, Rarities minted a one-10th-ounce gold coin in the Luke and Leia design that was available only as part of a necklace from Nicho. So how much would a total set of the coins cost? At these lofty levels, each transaction sets its own mark. A few years back one dealer offered a set of the 24 coins for \$25,000. More recently, another offered just the six, one-ounce gold coins for the same astronomical price.

There have been a few other miscellaneous coins. A *STAR WARS* one-ounce silver 15th anniversary coin made for QVC is still available at a reasonable price through dealers. And Just Toys last year included brass-colored coins of the *Millennium Falcon*, an X-wing fighter and a TIE fighter with different gift packs.

But by far the greatest interest in coins recently has been in those issued more than a decade ago by Kenner Products at the end of its long, successful first run with *STAR WARS* toys. Those are the 1.5-inch diameter coins issued with Power of the Force, *Droids* and *Ewoks* logo action figures. The fascination with them has exploded in the last couple of years as interest in the full Power of the Force line has soared.

Originally, Kenner planned to issue around 92 Power of the Force coins. It had an outside supplier sculpt and then produce in brushed aluminum the first 62 coins starting in 1984. It promoted

ONE OF 10
COMPLETE SETS
OF KENNER
COINS MADE
FOR KENNER
AND LUCASFILM
EXECUTIVES



them, and urged kids to collect all 62. Those could be obtained in two ways: as a mail-away premium with proof-of-purchase, and, later, packaged on Power of the Force action-figure cards. (There were also gold-toned coins packaged with the line of 12 *Droids* cartoon action figures and copper-toned coins with the six *Ewoks* cartoon figures.) But when the line petered out, only about 34 of the figures with coins had been released in the U.S. and another couple in other countries.

It was possible to get a rare coin in the mail-away offer, but that was the luck of the draw. What few people realized was that they could send Kenner a check for \$29 and get the entire 62-coin set. Kenner never planned to offer the full set, but it got dozens of requests after it stopped pro-

ducing additional figures and asked Lucasfilm for permission to sell them basically at cost. Lucasfilm approved the sale, but only to those who requested a chance to buy the coins; Kenner, which wouldn't be paying royalties on coins without figures, couldn't advertise the fact that sets were available. Today those complete sets, some still in their Kenner padded manila-colored shipping bags, can go for \$2,000 or more.

Kenner also planned a major promotion for a coin album with a 63rd gold-toned coin: a Jedi Knight coin with two hands holding an uplifted lightsaber. But the promotion was canceled, and all that exist are an unknown quantity of gold-toned and brushed-aluminum prototypes. There are also various metal-colored prototypes of coins for Kenner's 14 never-produced *Droids* and *Ewoks* action figures.

There are other oddities. A smaller, 1.25-inch diameter Luke Skywalker/Jedi coin surfaced in some quantity (around 400 of them) a couple of years ago, and despite some speculation, no one is sure what they were intended for. And a few of the Luke Skywalker/Jedi Knight original prototype coins that Kenner used to show Lucasfilm its coin idea have found their way into collectors' hands. They are slightly larger than the ones that were marketed—about 1 9/16 inches in diameter—and have a smooth rather than ridged edge.

Then there are the error coins (although every coin spells *Millennium* incorrectly, with only one "n"), such as the first version of the Creatures coin, which says that the aliens frequent local "cafes," later corrected to "cantinas." An early version of the Sail Skiff coin incorrectly labels it the Sail Barge. An early Han Solo (in Trenchcoat) coin came out "Hans." The most common variation involves the two versions of the C-3PO *Droids* cartoon-line coin. The figure first came packaged with the same coin as from the regular line, only it was gold-toned. The second coin was resculpted to look like the animated version of C-3PO.

STAR WARS Super-collector Gus Lopez, who is profiled in



LEFT: ORIGINAL SCULPTURES FOR TWO KENNER COINS THAT WERE NEVER WIDELY DISTRIBUTED. BELOW: SOME RARE AND COMMON KENNER COINS. THE TOP COIN IS THE ORIGINAL PROTOTYPE AND BOTTOM COIN WAS DESIGNED FOR A MAIL-AWAY PROMOTION THAT NEVER TOOK PLACE.

this issue's "Fantastic Fans" column, has devised a rarity index for the coins that helps determine scarcity and pricing, and we've adopted it for our accompanying price guide. Gus put together a set of the coins, one-by-one, over a period of eight months—but he really worked at it. He suggests trying to find a full set to buy, even if the price seems high, to save wear and tear on the nervous system. ☺



COIN & STAMP PRICE LIST

A complete collector's guide to STAR WARS coins and stamps

COMPILED BY JOSH LING

COINS

COIN	RARITY (A)	YEAR	TOMART #	PRICE
KENNER (USA)				
Power of the Force				
Amanaman	I	1984	02001	5-10
Anakin Skywalker	I	1984	02002	30-40
AT-AT	IV	1984	02003	50-60
AT-ST Driver	II	1984	02004	10-15
A-Wing Pilot	I	1984	02005	5-10
Barada	I	1984	02006	5-10
Bib Fortuna	V	1984	02007	75-90
Biker Scout	II	1984	02008	10-15
Boba Fett	IV	1984	02009	50-60
B-Wing Pilot	II	1984	02010	5-10
Chewbacca	II	1984	02011	10-15
Chief Chirpa	III	1984	02012	30-40
Creatures	IV	1984	02013	50-60
Creatures (alt. version) (B)	VI	1984	02013.1	250-7
C-3PO	II	1984	02014	10-15
Darth Vader	II	1984	02015	10-15
Droids	IV	1984	02016	50-60
Emperor	II	1984	02017	10-15
Emperor's Royal Guard	III	1984	02018	35-45
EV-9D9	I	1984	02019	5-10
FX-7	V	1984	02020	75-90
Garmean Guard	II	1984	02021	20-30
Greedo	V	1984	02022	75-90
Han Solo (at Falcon's ramp)	V	1984	02023	75-90
Han Solo (Neth)	IV	1984	02024	50-60
Han Solo (Trenchcoat)	II	1984	02024	15-20
"Hans" Solo (Trenchcoat) (misspelled)	VI	1984	02024.1	250-7
Han Solo (Carbonite)	I	1984	02025	10-15
Hoth Stormtrooper	V	1984	02027	75-90
Imperial Commander	IV	1984	02028	50-60
Imperial Dignitary	I	1984	02029	5-10
Imperial Gunner	I	1984	02030	5-10
Jawas	II	1984	02031	10-15
Lando with Falcon	I	1984	02032	5-10
Lando with Cloud City	IV	1984	02033	50-60
Logray	III	1984	02034	30-40
Luke Stormtrooper (w/ eyes)	I	1984	02034	10-15
Luke Stormtrooper (no eyes)	I	1984	02034.1	10-15
Luke with Tauntaun	IV	1984	02035	50-60
Luke (Original)	III	1984	02036	35-45
Luke Poncho	I	1984	02037	5-10
Luke X-wing	II	1984	02038	10-15
Luke Jedi	II	1984	02039	10-15
Luke (Dayobah)	V	1984	02040	75-90
Lumat	II	1984	02042	5-10
Millennium Falcon	IV	1984	02043	50-60
Millennium Falcon (alt. version) (C)	VI	1984	02043.1	250-7
Obi-Wan Kenobi	II	1984	02044	10-15
Paploo	II	1984	02045	5-10
Princess Leia (Banshi)	V	1984	02046	75-90
Princess Leia (Poncho)	II	1984	02047	10-15
Princess Leia (with R2-D2)	V	1984	02048	75-90
Romba	I	1984	02049	5-10
R2-D2 Pop-Up Saber	I	1984	02050	5-10
Sail Skiff	V	1984	02051	75-90

COIN	RARITY*	YEAR	TOMART #	PRICE
Sail Skiff (B)	VI	1984	02051.1	200-7
Sail Barge (C)	VI	1984	02051.2	250-7
Star Destroyer Commander	IV	1984	02052	50-60
Stormtrooper	II	1984	02053	10-15
Teebo	II	1984	02054	10-15
TIE Fighter Pilot	III	1984	02055	35-45
2-1B	V	1984	02056	75-90
Taskeen Raider	V	1984	02057	75-90
Wicket	I	1984	02058	5-10
Wicket	II	1984	02059	10-15
Yak Face	I	1984	02060	30-40
Yoda	II	1984	02061	15-20
Zackass	V	1984	02062	75-90
63rd Jedi Knight coin (F)	VI	1984	02063	300-500
Smaller Luke X-wing coin	VI	n/a	02064	20-30
Early Luke prototype coin	VI	1984	02065	450-7
Complete POTF coin sets				
Complete set of 62 type I-W coins		1984	02069	1,000-2,500
Framed display of 2 complete sets made by Kenner				
for executives (only around 10 made)		1984	02070	?
Droids 1st series				
A-Wing Pilot	II	1985	02104	20-30
Boba Fett	II	1985	02107	40-50
C-3PO (Droids)	I	1985	02106	10-15
C-3PO (Protocol Droid)	I	1985	02105	10-15
Iann Tosh	I	1985	02103	5-10
Jord Dusat	I	1985	02109	5-10
Kea Moll	I	1985	02101	5-10
Krz Iban	I	1985	02110	5-10
R2-D2	I	1985	02112	10-15
Size Fromm	I	1985	02111	10-15
Thall Joben	I	1985	02102	5-10
Tig Fromm	I	1985	02108	10-15
Uncle Gundy	I	1985	02113	5-10
Droids 2nd series (F)				
Admiral Scream	VI	1985	02114	150-250
Gaff	VI	1985	02115	150-250
Governor Keong	VI	1985	02116	150-250
Jessica Meade	VI	1985	02117	150-250
Kleb Zellock	VI	1985	02118	150-250
Mon Julpa	VI	1985	02119	150-250
Mungo Baobab	VI	1985	02120	150-250
Vlix	VI	1985	02121	150-250
Ewoks 1st series				
King Comeesh	I	1985	02202	5-10
Logray	I	1985	02204	10-15
Scout	I	1985	02201	5-10
Shaman	I	1985	02203	5-10
Ugah	I	1985	02206	5-10
Wicket	I	1985	02205	10-15
Ewoks 2nd series (F)				
Bando	VI	1985	02207	150-200
Chief Chirpa	VI	1985	02208	150-200
Chitahr	VI	1985	02209	150-200
Morag	VI	1985	02210	150-200
Paploo	VI	1985	02211	150-200
Weechee	VI	1985	02212	150-200

COIN	YEAR	TOMART #	PRICE
JUST TOYS (USA)			
Brass colored coins included in various BendEms packages			
Millennium Falcon	1994	Clz300	8-10
TIE Fighter	1994	Clz301	8-10
X-wing Fighter	1994	Clz302	8-10

CATCH A STAR COLLECTIBLES (USA)

One-ounce silver (limited to 5,000)

Star Wars 15th Anniversary (Luke and Leia)	1992	Cl0050	CRP-35
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RARITIES MINT (USA/1988)

10th Anniversary logo on reverse

STYLE	PRODUCTION PLANNED	ACTUALLY PRODUCED	TOMART #	PRICE
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One-ounce silver (Packaged in cardboard slipcases)

May the Force Be With You (Luke and Leia)	30,000	14,949	Cl0011	75-95
Imperial Stormtroopers	10,000	1,250	Cl0014	115-125
Mos Eisley Cantina Band	10,000	1,019	Cl0015	115-125
C-3PO and R2-D2	10,000	2,225	Cl0012	100-110
Han Solo and Chewbacca	10,000	3,455	Cl0013	100-110
Darth Vader and Ben (Obi-Wan) Kenobi	10,000	999	Cl0016	125-135

Five-ounce silver (Packaged in snap-close jewelry boxes)

May the Force Be With You (Luke and Leia) jewelry box is red, remaining 5 are blue

	3,000	839	Cl0021	125-250
Imperial Stormtroopers	500	51	Cl0024	150-250
Mos Eisley Cantina Band	500	51	Cl0025	150-250
C-3PO and R2-D2	500	53	Cl0022	150-250
Han Solo and Chewbacca	500	51	Cl0023	150-250
Darth Vader and Ben (Obi-Wan) Kenobi	500	53	Cl0026	150-250

One-quarter-ounce gold (Packaged in cardboard slipcases)

May the Force Be With You (Luke and Leia)	2,500	488	Cl0031	450-750
Imperial Stormtroopers	n/a	16	Cl0034	500-750
Mos Eisley Cantina Band	n/a	16	Cl0035	500-750
C-3PO and R2-D2	n/a	16	Cl0032	500-750
Han Solo and Chewbacca	n/a	16	Cl0033	500-750
Darth Vader and Ben (Obi-Wan) Kenobi	n/a	16	Cl0036	500-750

One-ounce gold (Packaged in cardboard slipcases)

May the Force Be With You (Luke and Leia)	250	240	Cl0040	2,000-2,500
Imperial Stormtroopers	n/a	15	Cl0044	2,250-2,750
Mos Eisley Cantina Band	n/a	15	Cl0045	2,250-2,750
C-3PO and R2-D2	n/a	14	Cl0042	2,300-2,800
Han Solo and Chewbacca	n/a	14	Cl0043	2,300-2,800
Darth Vader and Ben (Obi-Wan) Kenobi	n/a	14	Cl0046	2,300-2,800

(JAPAN)

1/10th-ounce gold (Packaged in snap-close jewelry box)

May the Force Be With You (Luke and Leia)	3,000	n/a	Cl0500	500-750
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S T A M P S

STAMP	YEAR	MFR #	TOMART #	PRICE
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Motion Picture Association of America (USA)

50 Years of Talking Pictures commemorative cachet	1977	n/a	SR0000	35-55
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Collectors Book Store, Hollywood, CA (USA)

Set of 4 Science Fiction Series 1st-day cover cachets (C-3PO, Luke, Leia and Chewie, Vader) and

STAMP	YEAR	MFR #	TOMART #	PRICE
souvenir booklet.	1977	n/a	SR0001	20-30
Set of 4 Science Fiction Series plate block 1st day cover cachets and souvenir booklet	1977	n/a	SR0002	25-35

H. E. Harris and Co. (USA)

Stamp Kits (24 Star Wars seals, 35 space stamps and accessories)

Star Wars Boxed Kit (B&W photo on back of box)	1978	1110	SR1000	10-20
Star Wars Boxed Kit (Same as SR1000 and includes bonus 25 Space Age stamps pack)	1978	1110	SR1001	12-25
Star Wars Boxed Kit (Color photo on back of box)	1978	1110	SR1002	10-20
Star Wars Bagged Kit	1978	n/a	SR1005	10-20

Mini Stamp Kits (6 Star Wars seals and 10 various space stamps)

Death Star	1978	7739-00	SR1510	5-10
Heroes	1978	7739-01	SR1511	5-10
Tatooine Residents	1978	7739-02	SR1512	5-10
Space Ships	1978	7739-03	SR1513	5-10
Cantina Scenes	1978	7739-04	SR1514	5-10
Escape from the Death Star	1978	7739-05	SR1515	5-10

Mail-away space stamp sets (various space stamps in wax envelopes with

Star Wars printing)

Star Wars offer #1	1978	SS2798	SR1600	8-10
Star Wars offer #2	1978	SS2808	SR1601	8-10
Star Wars offer #3	1978	SS2811	SR1602	8-10
Star Wars Supersonic Collection (above 3 sets in special envelope)	1978	n/a	SR1603	25-30

SSCA (Sports Stamp Collectors Association)

(USA But printed for St. Vincent & the Grenadines)

Gold stamp wallets (gold \$30 stamp and 1st day cover cachet)

Star Wars	1996	1513-SW	SR1000	CRP-50
The Empire Strikes Back	1996	1513-ESB	SR1001	CRP-50
Return of the Jedi	1996	1513-ROJ	SR1002	CRP-50

Gold stamp wallets sold through QVC (same as above, but do not include 1st-day covers)

Star Wars	1996	n/a	SR1003	40-45
The Empire Strikes Back	1996	n/a	SR1004	40-45
Return of the Jedi	1996	n/a	SR1005	40-45

Silver stamp wallets (silver \$30 stamp and 1st-day cover cachet)

Star Wars	1996	1514-SW	SR1006	CRP-40
The Empire Strikes Back	1996	1514-ESB	SR1007	CRP-40
Return of the Jedi	1996	1514-ROJ	SR1008	CRP-40

1st-day cover editions in special wallet (postmarked in St. Vincent and the Grenadines)

Star Wars	1996	9922-SW	SR1009	CRP-6
The Empire Strikes Back	1996	9922-ESB	SR1010	CRP-6
Return of the Jedi	1996	9922-ROJ	SR1011	CRP-6

Poster stamp plaques

Star Wars	1996	3069-SW	SR1012	CRP-60
The Empire Strikes Back	1996	3069-ESB	SR1013	CRP-60
Return of the Jedi	1996	3069-ROJ	SR1014	CRP-60

Other

Star Wars Stamp Gift Pack (nine 5x rectangular stamps and three 5x triangular stamps)	1996	5518	SR1015	CRP-25
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REFERENCES: A-The Rarity Index is defined as: I-Coins that came with the figures made available in the POTF, Droids and Ewoks era. Yak Face and Anakin Skywalker coins came on foreign-released cards and are more expensive. II-Coins available on older figures reissued on POTF or Droids cards. A bit rarer than type I. III-The most common of the mail-away offer coins. IV-Also mail-away coins. A bit rarer than type III. V-Rarely ever received as a mail-away. The rarest of the POTF standard 62-coin set. VI-These coins were never released by Kenner to the consumer. They are mostly prototypes and production samples. B-Creatures (alt. version) text reads, "at local cafes" instead of, "at local cantinas." C-"Millennium" Falcon (alt. version) describes generic Rebel character, not Han Solo's ship. Millennium is misspelled on all coins. D-This Sail Skiff coin is missing the "Star Wars" label at the top of the coin. E-Sail Barge coin image front is same as Sail Skiff coin, but back describes a bounty hunter. F-Aluminum or rarer gold tone (Jedi, Droids) or copper tone (Ewoks).

NOTES: Prices assume all components present; the more mint the condition, the higher the price. A "7" indicates that not enough of a market exists to establish a price or a high end. CRP indicates items still available at current retail price. N/A indicates the information was not available or not applicable. Tomart # refers to existing or newly assigned numbers for Tomart's Price Guide to World-wide Star Wars Collectibles. Assistance was provided by Gus Loper, who devised the Kenner Coin Rarity Index; Dov Kelemer and Jim Jensen of Santa Ana Coins & Collectibles, Santa Ana, CA. If you have any additions or corrections, please e-mail them to joshling@netcom.com, or send them to Josh Ling, P.O. Box 291609, Los Angeles, CA 90029.

ON-LINE With Gus (to)

Gus Lopez Spins a Web (Site) of Collecting

BY STEVE SANSWEET

Gus Lopez spends a lot of time on the computer, which is no great surprise given that he's a Ph.D. candidate in computer science at the University of Washington in Seattle. It's what the 31-year-old Lopez spends a lot of his on-line time doing: *STAR WARS*, nothing but *STAR WARS*. With help from some friends, he has built what is undoubtedly the most far-out, hot-diggidy *STAR WARS* collectors home page on the Web today, chock full of the rarest items that a died-in-the-wool collector could ever hope to see.

No surprise either that Cuba-born Lopez has a pretty mean collection himself, a lot of it kept from his original purchases starting in the sixth grade. "I can still remember the TV commercials, where you

couldn't tell if Chewbacca and C-3PO were good guys or bad guys," Lopez recalls. He saw *STAR WARS* at least 20 times the first six months of its release, and because he already had a collector's mentality from buying baseball cards, he started buying *STAR WARS* posters, buttons, trading cards and—his favorite—action figures.

"I had a newspaper route, and every single penny went to buy *STAR WARS* stuff," says Lopez. What's remarkable is that he kept it all—and it was still in his parents' New Jersey home when he went searching for it several years ago.

"I always intended to get back into this, especially to collect a lot of the *Return of the Jedi* toys that I hadn't bought when they were first released," Lopez says. In late 1989, attracted by collectible stores near his apartment, Lopez hit the collecting trail again; then he finally rediscovered his own cache of older



**GUS LOPEZ
MONITORS THE
STAR WARS
COLLECTIBLES
SCENE TO
CREATE HIS
AWESOME
WEB SITE.**

toys after several futile attempts at digging them out at his parents' home.

At around the same time, the first Internet *STAR WARS* newsgroup started, and Lopez immediately joined—just before Timothy Zahn's debut *STAR WARS* novel reawakened broad interest in the trilogy. In a newsgroup, people send messages, gossip and news back and forth via electronic messages; they buy, sell and trade items. (There are five *STAR WARS* newsgroups on the Net to keep up with; see this issue's "Cyber Notes.")

Gus' *STAR WARS* page on the World Wide Web started informally, as just an archive of text-only lists that he and a few fellow collectors had compiled for action figures, coins and other items. "Eventually we decided to publicize it, and then it just seemed to explode with images and to get better organized," he says. The *STAR WARS* Collectors Archive is at www.cs.washington.edu/homes/lopez/collectors.html. It is loaded with scores of pictures of truly rare *STAR WARS* collectibles, props, prototypes, cast and crew items and one-of-a-kind pieces.

"One of the ideas behind its design is that there's a lot of unique stuff in various people's collections around the world, but few of us can go to the trouble and expense of meeting and visiting these people to see their collections," says Lopez. "By collecting all these images and information for the Web page, we're creating a virtual museum that consists of the 'best of' everything in private collections. And that's really the main reason for going after the obscure, rare and unusual items."

Gus has devoted hundreds of hours to building the site, and in the course of a week he may spend three hours adding to it,

CALLING ALL COLLECTORS!! Are you a *STAR WARS* collector with an interesting story to share? Do you have a friend who is? SWGM is looking for collectors to profile in this regular department. Please drop us a note that briefly describes the collection, along with the collector's name, address and phone number. Send it to Fantastic Fans, Dept. SWGM, P. O. Box 291609, Los Angeles, CA 90029, or send it to our e-mail address: swgmtopps@aol.com.

leave it alone for a month, and then spend 20 hours tinkering and upgrading. For the amount of visuals and information crammed onto the site, it takes up an amazingly small amount of server space—less than 20 megabytes—thanks to Lopez's file compression techniques.

Besides spending time on the page, Gus gets up to 400 e-mail messages a day, nearly all of which he responds to, if only with a price or a one-line reply. He also remains an active member of the newsgroups. Plus, he's working on his Ph.D. How does he do it all? "I'm a fast typist," Lopez laughs.

Gus hasn't neglected his own collection, of course. Like his Web site, it tends to the rare and exotic, and fills every nook and cranny of his student-sized apartment. Well, not every nook, for his wife, Pam Green, is also a collector, of Barbie and Jem dolls, Japanese toys—and all things, Boba Fett. In fact, she too has a Web site devoted to toys, with a sub-section devoted to the galaxy's meanest bounty hunter. (The Boba Fettish page is at weber.u.washington.edu/~pkgreen/boba/bobaindex.html.)

Gus loves *STAR WARS* store displays. "They're big, sometimes tacky, unusual and extremely challenging to find," he says. He also collects *STAR WARS*-related cereal boxes ("They're part of Americana"), ceramics and cast and crew items. Last year he concentrated on putting together a full set of the Kenner Power of the Force coins, one by one. It took him eight months of hard work. "I consider myself lucky on that one," he says. "My advice is to hold out for a full set."

But what excites Lopez the most are Kenner prototypes. "These are things that haven't been documented," he notes. "They are challenging both to find and to authenticate. And they're appealing because of their novelty." Among Gus' prized possessions is one of the Holy Grails of *STAR WARS* collecting: an unpainted missile-firing Boba Fett action figure, with no markings on its legs. "There had been so many fakes on the market that I never thought I'd be offered a real

FANTASTIC FANS

one," he adds. "They had assumed mythical proportions." But a friend needed cash for another purchase, and Lopez had been able to authenticate the piece and bought it.

Lopez is also proud of his collection of five different C-3PO prototype action-figure carrying cases. There are three mold tests in clear, white and dull gold plastic, an early packaging test in metallic gold and a never-released *Droids* series case in bright yellow. Each piece was purchased separately, but Gus let his network of friends



LOPEZ'S
PERSONAL *STAR WARS*
COLLECTION INCLUDES
REVENGE OF THE JEDI SOUVENIRS, RARE TOYS AND CEREAL BOXES THAT FEATURE MOVIE PROMOTIONS.

and dealers know that he was looking for them—an important way he uncovers rare pieces. He's also found items scouring newsgroups and through ads in the bimonthly *Toy Shop*.

"I'm still a student, and I can't afford a lot," Lopez says. "So I network and do my homework to try to find things before the buzz starts and prices rise." And having a wife who's also a collector cuts the stress level. However, they've been known to sometimes race each other down the aisle on a toy-finding expedition.

DESIGN AN ALIEN

We presented our contest winners in the last issue.

Here are some more Honorable Mentions.

TOP: Brock Lar MATTHEW BERRY/PENCILS AND CRAIG FARR/COLOR (AGE 18) Brock Lar is a native of Gryphon, a mountainous planet where war among its clans is a way of life. Brock was the highest ranking warrior in his clan, but upon the death of his youngest son realized that there was no hope of peace. He decided to escape the clutches of death and move to a peaceful planet where his family could start a new life. The people of Alderaan listened to Brock's story and accepted his family with open arms. Brock became the first mate on a cargo ship, *Martika*, and his new life was off to a good start. Then disaster struck. He returned from a long shipping job to find that the Empire had destroyed Alderaan as a show of the Death Star's destructive power. His family gone, Brock has returned to his warring ways, declaring that "vengeance is sweet, and I will never rest until Grand Moff Tarkin's blood line has been eradicated from the universe!"

BELOW: Hepsalum Tash ANDREW FOLEY (AGE 25) The Hepsalum Tash, or "the Tash" as they are collectively known, are a species of forest giants indigenous to the Dagobah System. Adults can grow to heights of eight meters or more. Tough, leathery skin hangs in folds around their thick limbs, and its coloration varies from pale yellow ochre to deep sienna red-brown. Tiger-stripe marks and spotting indicate both age and sex. A long flexible neck ending in a broad, flat, whiskered face gives the head and neck a curious worm-like appearance. The claw-like right hand is used to forage for roots and ground nuts, important elements of their vegetarian diet. The Tash are a simple, peace-loving race, and the impenetrable thicket of Dagobah's surface ideally suits their reclusive nature. Although cumbersome in appearance, the Tash are skilled craftsmen of utensils, clothing and musical instruments. The Tash enjoy nothing more than a story, a song and a good pipe.



Collectibles maven Steve Sansweet gives expert answers to your questions about STAR WARS stuff

♦ I was, and still am, a huge fan of the old *Ewoks* and *Droids* cartoon shows. The problem is I can't find very much stuff dealing with them. I have some of the figures, but was wondering where I could find more. Also, are there any plans to re-release the figures and the old shows on tape?

BEAU HILLIARD, Springfield, OR

Sansweet: Some STAR WARS dealers bring out their *Droids* and *Ewoks* cartoon Kenner figures for large shows at relatively reasonable prices because the demand is far less than for the regular line. Also check the bimonthly publication *Toy Shop*. As of now, there are no plans to release the cartoon action figures again, even though the Sci Fi Channel is running the series. The complete set of shows has never been offered for sale in the U.S. (it was in Japan), although a company named J2 released several episodes of each a few years ago. I think it'd be great to release the entire series along with the introductory special, "The Great Heep," in a boxed collectors' laser disk set. Lucasfilm is currently considering a video release of both series.

♦ I was told that the new Princess Leia action figure is no longer available. A friend told me that Hasbro/Kenner hadn't gotten permission to put Carrie Fisher's picture on the figure's card, and therefore they stopped releasing it. Is this true, and if so, how much would the figure be worth? Also, is Kenner going to release a sandtrooper figure and a patrol dewback?

MARK O'BRIEN, Clackamas, OR

Sansweet: Kenner did not need any new permissions to use Carrie Fisher's likeness, as well as all the other STAR WARS actors portrayed in the figures. The Leia figure was temporarily out of the line, but has been shipping again since June. Its worth? About \$4.99—not the outrageous \$50-\$75 some scalpers were charging. The sandtrooper and dewback are on the list of possibilities.



♦ I have been a huge STAR WARS collector since I was nine years old. I'm 28 now, and have collected a lot of toys, comic books and cards

over the years. I live in Michigan, where the weather can range from a humid 95 degrees to below zero with a wind-chill factor of minus 30. How can I store my treasures so I can pass them on to my three year old when the time comes? Also, how valuable will items I've purchased from QVC become?

KATHLEEN BENNETT, Royal Oak, MI

Sansweet: For really valuable collectibles, I advise spending the money to put them into bags and pages made of inert plastic film such as Mylar, and then storing them in acid-free boxes or binders. You can get catalogs from major dealers such as Bill Cole Enterprises (617-986-2653) and University Products Inc. (800-762-1165). Those kinds of products aren't cheap. But I've ordered from both, and am very satisfied with the results. (University Products even has special plastic to wrap around fluorescent light bulbs to stop damaging UV rays that can

COLLECTORS' COMLINK

♦ I just bought a Just Toys C-3PO BendEms. His right leg below the knee is silver instead of gold. I don't remember it being this way in any of the movies. Is this a defect, and does it make my C-3PO more collectible? Or did the company do this on purpose, and if so, why? CATHY KENDRICK, Downers Grove, IL

Sansweet: Memory can play tricks. Actually, Threepio's right leg is silver in the films and photos, though that's admittedly hard to see. Why? Ask the Maker! And why isn't Kenner's Threepio the same way? Ask the manufacturer! Your letter brings up an interesting point. If we bought a defective car, we'd call it a lemon; a defective computer, we'd call a hotline; a defective house, we'd call a lawyer. Only in the topsy-turvy world of collectibles would we think that an error might make an item more valuable.

♦ TRUE OR FALSE? DID THE COMPANY LIN FIRST PRODUCE STAR WARS FIGURES, AND THEN KENNER TOOK OVER? RISHI KUTHIALA, Southampton, PA

Sansweet: FALSE. YOU MAY BE THINKING ABOUT THE E.T. FIGURES THAT LIN MADE.

turn plastic yellow.) As for your QVC question—who knows? Probably at least as much as you paid for them and maybe more. There are no guarantees, but I recently saw a dealer ask \$900 for an uncut Topps trading card sheet that we had sold on QVC three weeks earlier for \$250!

GOT A STAR WARS COLLECTIBLES QUESTION? Looking for some special item that may or may not exist?

Want to know how much your treasured trilogy toy is worth? Just want to vent about collecting? Send your letters—about collectibles only—to Collectors' Comlink, Dept. SWGM, P. O. Box 291609, Los Angeles, CA 90029, or to our e-mail address: swgtopps@aol.com. Time won't allow individual replies, but we'll answer questions of broadest interest in the magazine each issue. Letters may be edited for length and clarity.



The background of the entire advertisement is a large, expressive painting of Yoda's face. He has large, bulging eyes and a thick, wrinkled beard. The colors used are primarily shades of blue, green, and yellow, giving it a painterly, almost ethereal quality. The lighting is dramatic, with highlights on his forehead and beard.

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INTRO

It's a testament to the quantum leaps being made in computer graphics that what once was the province of technicians and academics has evolved into a creative tool for artists and non-techies. Consider the success of *Toy Story*, Disney's 1995 animated release which was hailed for its plot and characters rather than for being the first all-computer-generated feature. For Disney it was sweet vindication: In 1982 it had released *Tron*, a live-action film that employed early CG vector-graphics (in which line drawings could be created by programming coordinates and connecting them in dot-to-dot style), but failed to spark audiences.

While *Toy Story* earned Disney praise, it was the CG artists of Pixar Animation Studios who brought cowboy Woody, spaceman Buzz and the rest of the 3-D cast to life. Despite Pixar's sudden good fortune (its first stock offering saw shares soar 77% the first trading day), it's been years in the making.

Headed by Apple Computer co-founder Steven Jobs, Pixar opened in 1986, though its roots extend to the earliest days of Lucasfilm. The core creative talent behind Pixar—including company president Ed Catmull, *Toy Story* director John Lasseter, producer Ralph Guggenheim and supervising technical director Bill Reeves—had been founding members of Lucasfilm's first Computer Division, established by George Lucas soon after *STAR WARS*. "The founding charter of the Division was to enhance the film industry by promoting and utilizing computers," Reeves recalls.

While industry and science had for years been investing in computer technology, moviemakers were still wedded to old Machine Age tools and photochemical processes. In the movie medium, with its high-resolution demands, the earliest CG imagery were basic wire-frame constructs, the equivalent of one-celled life forms. Such was the computerized diagram of the Imperial Death Star produced for a Rebel briefing scene in *STAR WARS*. Despite its simplicity, Industrial Light & Magic computer animator Larry Cuba still had to seek outside help to complete the element.

George Lucas deemed it vital to develop in-house digital technology to meet the demands of



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THE SECOND
DEATH STAR,
STILL UNDER
CONSTRUC-
TION.**

film making, a challenge he posed to his fledgling Computer Division. From the beginning, Lucas felt that 3-D work was too expensive and complex to be the sole focus of those early digital explorations. The technology simply didn't exist. The key, Lucas reasoned, was to make the computer a potent new production and editorial tool.

As the Computer Division got up to speed, it contributed about one CG sequence a year, beginning with the "Genesis Effect" in *Star Trek II* (1982), in which the so-called Genesis device transforms a barren planet into a verdant world. In 1983 the group supplied a Rebel war room effect for *Return of the Jedi* and the following year produced the all-CG short *The Adventures of Andre and Wally B.* Crowning this early film work would be 1985's *Young Sherlock Holmes*, in which a fantastic, digitally manipulated character would be produced and, in another historic first, laser scanned out to film.

During production on *Jedi*, the Computer Division was still busy building a laser-based scanning system, so the effect would have to be put on celluloid the old-fashioned way—filmed directly off a computer monitor. The work itself had to capture the look of a floating hologram providing the freedom fighters with a dimensional look at the Imperial stronghold of Endor and the new Death Star battle station. "The look of a hologram was too hard to do in [conventional cel] animation," Reeves recalls. "The live action was shot long before we got to it, after which our contact on the creative side was [ILM visual effects art director] Joe Johnston."

The six-to-eight CG hologram shots, which took

DIGITAL FRONTIER

Part One: The Genesis Effect

*How Lucasfilm's Computer Division
pioneered computerized moviemaking*

BY MARK COTTA VAZ



three months to complete, began with Johnston's sketches. "In the time line of the film industry, *Jedi* would be the beginning of the future, not a giant leap," Reeves notes. "Because it was basically a wire-frame model, it wasn't up there on the complexity scale, but it worked as an effect."

A year later the going was still rough for CG creators struggling with its early tools. The Computer Division's experimental film, *The Adventures of Andre and Wally B.*, was a mere 1.8 minutes but nonetheless required 14 VAX computers and both a Cray XMP-2 and XMP-4, two of the most powerful computer systems available at the time.

Andre and Wally, with its cartoonish, round-shaped characters set in a synthetic forest, was the first simulation of motion blur on a 3-D computer production. But

1982 seminar at New York's Pratt Institute, observed that absolute reality was too complex to simulate in CG, at least in a fashion that wouldn't betray itself as a computer effect. (Other dreamers of the day, however, were musing about a future of virtual sets and performers, even the digital resurrection of such long-passed movie stars as John Wayne and Humphrey Bogart). Catmull felt that the medium's future potential was for CG artists to create simulations, not photorealistic duplications, of reality.

For CG to work in the movie medium, artists also had to program in the characteristically grainy look of film. The issue of whether scanned film matched the look of photochemically processed film has been raging for years. "It's all subjective, but I think film still has an edge to the computer look, although the gap is a lot closer than it was 10 years ago," Reeves notes. "Film projected in a good theater always looks better than video. There's a graininess in the look of film that people recognize, as opposed to the look of something like a soap opera, most of which are shot on video. A lot of prime-time shows are shot on film and have that film look. The downside of film is the strobing effect you get when

motion blur was only one of the characteristics needed to simulate reality. Digital artists had to program everything into the computer that would trigger millions of per-frame calculations. It had been a leap to create the fly-over view of the planet in *Star Trek II* or the sun-dappled trees of *Andre and Wally* because the digital realm was geared to geometric shapes, flat surfaces and bright colors. The digital realm was, after all, an environment wherein all functions were translated into a numerical language, with the physical images visible on a monitor existing within the computer as a string of numbers.

Lucasfilm's Ed Catmull, in a presentation to a 1982 seminar at New York's Pratt Institute, observed that absolute reality was too complex to simulate in CG, at least in a fashion that wouldn't betray itself as a computer effect. (Other dreamers of the day, however, were musing about a future of virtual sets and performers, even the digital resurrection of such long-passed movie stars as John Wayne and Humphrey Bogart). Catmull felt that the medium's future potential was for CG artists to create simulations, not photorealistic duplications, of reality.

While Lucas' Computer Division was dreaming up ways to create synthetic, dimensional forms, the group developed the basic tools for the digital frontier. They created the Pixar Image Computer, a graphics device that hooked into a computer to manipulate images; Renderman, a 3-D software system; and Editdroid, a digital editing system.

One of the major missing links, the ability to output digital elements to film, was unveiled with the laser-based film recorder that debuted in *Young Sherlock Holmes*. It scanned out to VistaVision film a digital image of a sword-wielding knight in a stained glass church window who miraculously comes to life, leaps to the floor below and advances on a terrified priest. The shot involved ILM

STARFX

matte artist Chris Evans painting a window that was used as a texture map onto polygons of the stained glass window. A quick-cut of the 3-D knight model produced the illusion of the synthetic creation leaping to the church floor.

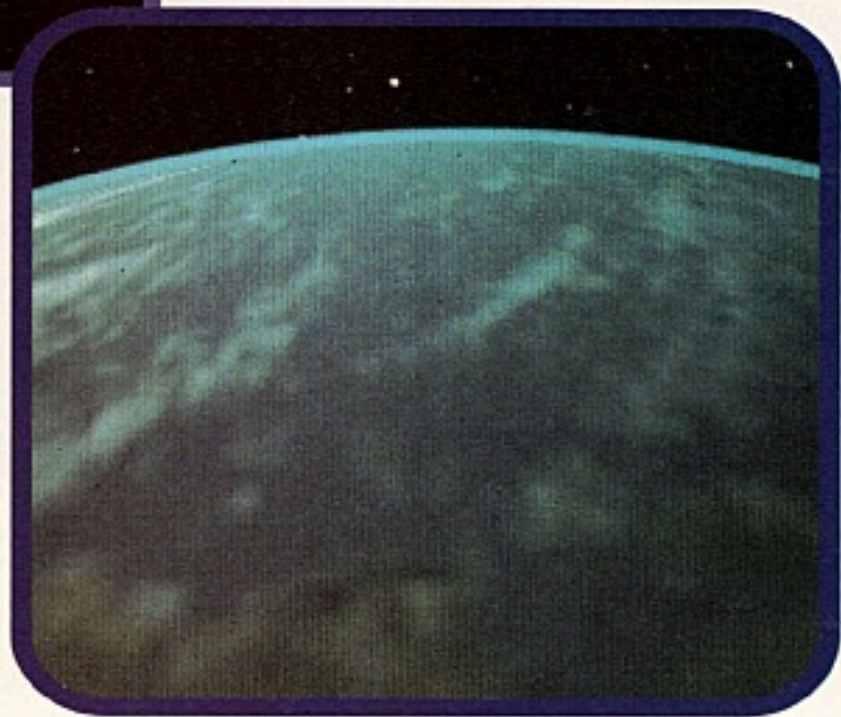
"It was a 10-shot sequence, and although it was optically composited, we thought we'd take a chance on digitally compositing one of the shots," Reeves says. "It was of an extreme close-up of the knight's hands with the camera panning up to the face. I think we opened up a few eyes to the potential with that digitally composited shot."

The Computer Division felt the Pixar ("the box," as Reeves calls it) could be marketed to any business or research concern that required imaging technology to report its data. And then there were those dreams of 3-D, computer-generated animation. "By *Jedi* our goal was to emulate a hand-drawn, cel-animated film like *Pinocchio* and *Snow White* using the computer," adds Reeves. "We were interested in classic animation, to create an entire world and not just produce photorealistic effects which would be cut into a live-action feature. We set our sights on 3-D CG not only as a filmmaking tool, but as a way to tell a great story."

While the group saw a future in selling the box and developing 3-D animation, Lucas had no interest in marketing hardware or making all-CG movies. For both parties, 1986 marked a parting of the ways, with Lucas selling the division's talent and the hardware/software they had created to Steve Jobs. Wisely, the deal allowed Lucas the right to utilize, with no strings attached, the digital technology. Lucasfilm even got to keep the only laser scan-



**LUCASFILM'S
PIONEERING
COMPUTER
DIVISION
CELEBRATED ITS
FIRST SUCCESS
WITH THE
"GENESIS
EFFECT" FOR
STAR TREK II
IN 1982.**



Flushed with success, and recalling those Lucasfilm days without regret, Reeves muses that a square deal was had by all. "We learned a lot by working on *Star Trek II*, *Jedi* and *Young Sherlock Holmes*," he notes. "The people at Lucasfilm know so much about making films and the techniques of movie storytelling. Although at ILM the story would come to them, we learned from them what was important to making a good shot, from issues of color fidelity and shot composition to the compositing of elements. Those days were so enriching to me. We brought to Lucasfilm our knowledge of

ner built by the division. Pixar never bothered to build another.

Reeves recalls that a core group of five, including himself and Lasseter and Catmull, wanted to make animated films while the 35 other founding members of Pixar wanted to concentrate on selling the Pixar Image Computer. Initially the company did both, with its two notable CG animated shorts being *Luxo Jr.* in 1986, the first-ever Academy Award nominated 3-D CG short, and *Tin Toy* in 1988, the first CG short to actually win an Oscar. The company would eventually sell off its hardware division and enter into the Disney alliance that culminated in the historic release of *Toy Story* (with *Bugs*, a second all-CG animated, co-Disney feature venture scheduled for release in 1998).

computers and we learned from George his way of film making."

Ironically, Lucas' next generation computer division (a separate department within ILM) ultimately produced the CG ghosts of *Casper*, arguably the first totally synthetic feature film character performers and a release that predated by some six months Pixar's *Toy Story*. But for all practical purposes, ILM's CG breakthroughs were the fruit of all the other digital-processing tools produced during a decade of developing the best input and throughput mechanisms for working in the digital realm.

But back at that 1986 crossroads, there was a sense of urgency about ILM's new CG division: There would be no more *STAR WARS* chapters until cost-effective digital film making tools were developed.

During the nearly eight years it took to create the trilogy, the *STAR WARS* saga defined the state-of-the-art. Not only had Lucasfilm resurrected the 1950s-era VistaVision camera and optical printing systems, but ILM had advanced traditional effects to a new level, from computerized motion-control systems to model making that machined aluminum and experimented with silicon molds and plastics (forsaking wood, plaster, steel and other traditional materials).

A New Hope had been particularly challenging, with Lucas hampered by the constraints of a spartan budget of about \$10 million, logistical production nightmares during the first-unit work in England, sometimes shaky support from Twentieth Century Fox and the time delays involved in establishing the ILM effects unit.

And then there were the limits of traditional visual effects circa 1975, which had already forced Lucas to make creative compromises, particularly for sequences staged in that "wretched hive of scum and villainy"—Mos Eisley. The very look of the place had to be downgraded from a teeming spaceport city to the dusty desert burg seen in the final release. Footage of a Mos Eisley docking bay confrontation between Han Solo and the crimelord Jabba the Hutt also had to be scrapped because of problems in creating the fearsome Hutt (with the slaver, gargantuan creature unable to be convincingly produced until the full-scale animatronic puppet creation of *Jedi*).

But with the global phenomenon of *STAR WARS* behind him, Lucas had the financial resources and studio support necessary for pushing the technological limits on the succeeding chapters. The models production increased from 50 to 100 by *Empire* and 150 on *Jedi*. By *Jedi* a wide variety of aliens were also created with techniques ranging from monster costumes and flip-on masks to the full scale, animatronic Jabba, which had as many as 10 off-camera puppeteers working the hidden cables for the many articulate functions. By *Jedi*, the number of optical composite elements for each shot had doubled.


But by the end of *Jedi*, Lucas and ILM had also hit the wall on the greater galactic visions possible with physical-effects materials, the inherent limits of photochemically based camera and optical-effects systems, plastic models and miniature sets, foam-latex puppets and glass-painted matte shots. Overall, Lucas still had not been able to achieve the absolute realization of his vision of the *STAR WARS* universe. He wanted to layer his imagined worlds with teeming, congested cities, inhabit his settings with alien species never before glimpsed or imagined by the moviegoers of Earth. The prohibitive expense in pushing the traditional visual-effects tools to the next level, and battling the ever-stricter limitations of physical materials along the way, forced Lucas to throttle down the universe's film-making machine.

With the promised freedom of the digital realm beckoning, Lucas directed his new ILM CG department to evaluate the first-generation digital tools and determine the next level of hardware and software development. The ultimate goal: To make digital a dependable tool for all phases of feature film work, in turn allowing Lucas to use the expanded palette to produce new chapters in the *STAR WARS* saga.

"Part of our initial mission and our long-range plans were to evolve the technology and methodology so when George did the next round of *STAR WARS* movies we'd be using digital tools," observes Doug Kay, who, along with George Joblove, a fellow graduate of the

Cornell University Program of Computer Graphics, headed up the new department. "The original *STAR WARS* movies took about three years apiece to do, and by *Jedi* George had tapped out traditional effects. The cost in evolving traditional techniques for new movies would have been astronomical. George wanted the next movies to be cost-effective, and until the new technology was ready, he couldn't do them. We knew the two main tasks would be to create large-scale environments and to produce creatures that wouldn't be limited by animatronic puppets or actors in creature suits."

The journey from the crossroads of the Pixar split would be marked by baby steps, then leaps and then the stunning breakthroughs of the 1990s. In the process, ILM's CG department would blast a path through the established moviemaking terrain.

Next issue: Acts of Creation 

Mark Cotta Vaz is a regular contributor to SWGM.

**A STATE-OF-
THE-ART LASER
SCANNER WAS
USED TO
CREATE THE
STAINED GLASS
KNIGHT IN
YOUNG SHER-
LOCK HOLMES.**



It used to be that journalists and other seekers of information would keep their ears to the ground for news and such. In these days of the info super-highway, though, what's mostly heard is the whir of a computer's modem as it hooks up to a server. Fingers do the walking on the key-

Re: Reconnecting The Net

board to call up news, sports, weather, entertainment and other information from a plethora of media, academic and corporate sources which converge on the almighty Internet.

A subject as popular and multimedia-oriented as *STAR WARS* is a natural for the Net. If you think *STAR WARS* stuff in the three-dimensional, "real" world is tough to track, the on-line treatment of the trilogy will have you as discombobulated as a disassembled protocol droid strapped to the back of a Wookiee.

Even if you aren't a member of the Cyber Generation, it's hard to avoid the Internet, the World Wide Web and the other buzzwordy techdoms flooding our everyday lives. Regular readers of *SWGM* have followed this column as it has delved into various aspects of *STAR WARS*' on-line presence. After two years, however, it's time to recall some basic information for the uninitiated and those looking to expand their Internet horizons.

Since Issue #1, when we did our initial round-up, there have been plenty of changes among the mass-market on-line services. America Online has emerged as the solid leader of the pack, which has dwindled down to a trio of biggies: AOL, Prodigy and CompuServe. Because this magazine has had its e-mail address (swgm-topp@comcast.net) with AOL from the start, that's where our *STAR WARS* on-line journey begins. Prodigy and CompuServe's *STAR WARS* area each have their laudable strengths, yet all three cover much of the same ground.

There are several places on AOL for *STAR WARS* fans to go and a couple of ways to get there. Click on the "Clubs & Interests" menu button and go to "Fictional Realm," or type in the Keyword "*STAR*

WARS." Either route leads you to the *STAR WARS* Sim Forum.

"Sim" is short for simulation. Such forums are where like-minded people—*STAR WARS* fans in this case—interact on-line, primarily through live chats and message boards. Fans act out *STAR WARS* storylines, combat and scenarios in character. This forum also offers general message boards and a file library for those interested in talking about *STAR WARS* or uploading *STAR WARS* graphics, text information, programs or other data.

A list of options includes the

JASON LIVES!

As the issue of unofficial *STAR WARS* Web sites continues to swirl, one caused an on-line ruckus earlier this year. Jason Ruspini has assembled a site (<http://stwing.resnet.upenn.edu:8001/jruspini/starwars.html#news>) so ambitious that it prompted a response from Lucasfilm. The flap came to a head last spring when the company released this official statement:

"There has been quite a bit of confusion on the Internet regarding Lucasfilm Ltd.'s position on Jason Ruspini's Web page. Please let us clarify. First and foremost, we are not 'shutting down' Jason's Web site. We are sorry for any confusion that may have emerged from any miscommunication on our part.

"Lucasfilm appreciates *STAR WARS* fans' support, and we want you to be able to communicate with one another. Your energy and enthusiasm make you an important part of our *STAR WARS* family. As you can understand, it is important, as well, for Lucasfilm to protect the *STAR WARS* copyrights and trademarks. Since the Internet is growing so fast, we are in the process of developing guidelines for how we can enhance the ability of *STAR WARS* fans to communicate with each other without infringing on *STAR WARS* copyrights and trademarks, and we hope to make these guidelines available in the near future.

"As we prepare for the *STAR WARS* Trilogy Special Edition, which will be coming to theaters next year, and as we begin preproduction on the upcoming 'prequels,' we are now entering an exciting new *STAR WARS* era. Many thanks for your continuing support and interest."

"AOL *STAR WARS* Forum." Double click here for access to the *STAR WARS* Fan Forum, where you'll find more message boards and software libraries. The Forum conducts several on-line meetings each week, when fans socialize, chat or compete in trivia games. To get on the AOLSWFC mailing list, e-mail SkyLister. If you have any questions or comments, e-mail HerWorship or Callie Sky.

The message boards are wild. Fans from all over the world post messages for one another on anything and everything *STAR WARS*. Other *STAR WARS* areas on AOL include: LucasArts Entertainment (Keyword: LUCASARTS); *STAR WARS* Flight Simulations, including Emperor's Hammer, Imperial Assault Wing and Rebel Squadron (Keyword: FLIGHT, then go to Message Board, Organizations); *STAR WARS* Exchange (Keyword: EXCHANGE, Collector's Corner, Figures & Dolls, *STAR WARS*).

There is another hotbed of *STAR WARS* activity accessible through any Internet service: newsgroups, which are text-only message boards on specific topics. And because you don't need to be a member of a commercial service, newsgroups are visited by a wide range of interested parties.

There are four major newsgroups that cover *STAR WARS*; each suffix tells you the main topic:

- rec.arts.sf.starwars.misc
- rec.arts.sf.starwars.info
- rec.arts.sf.starwars.collecting
- rec.arts.sf.starwars.games

A recent perusal of the areas produced a cornucopia of *STAR WARS* topics. Here's a sampling:

- Under rec.arts.sf.starwars.misc: How does Jabba get around?; You'd never hear Leia say...; Canadian *SW* Fans; Are Jedi powers hereditary?; *STAR WARS* costumes: where are they now?; *STAR WARS* conventions; ORD MANTELL INFO NEEDED - URGENT!; New Zahn book.

- Under rec.arts.sf.starwars.info: Uncle Owen and Aunt Beru's deaths; Hoth system or planet?; Biggs in new trilogy?; How old is Luke?; What did Obi-Wan mean?; Hasbro's new Hammerhead!

- Under rec.arts.sf.starwars.

collecting: Some questions on POTF; Kenner accessories; WTB: New *Slave I*; For Sale: Lightsabers by Icons; PLEASE, trade with me!!; Galaxy and Widevision Promo cards for sale; Weapons Question; *STAR WARS* comics wanted.

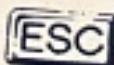
- Under rec.arts.sf.starwars.games: X-Wing vs. TIE ideas; Many *SW* CCG for trade; Help! What joystick is best?; RPG Stats for Mara Jade; *SW*:RPG ship modification question; *Star Wars* PC games.

While some postings date back a year or more, others are very current. For instance, when Lucasfilm and Fox began showing *Special Edition* trailers in theaters with *Independence Day* in July, the Net was instantly abuzz with questions and comments. Likewise the launch of Kenner's new Web site wowed fans with a preview of a new Hammerhead action figure (see accompanying story). Rumors about the prequels—honestly, they're just that—are always raging.

Speaking of the Web, savvy Webheads are well aware of the array of *STAR WARS* sites, most of them "unofficial" pages. Beyond their creative and informational merits, here's the deal: Unless a site is sanctioned by Lucasfilm, it's unofficial. Still, official sites from LucasArts, Dark Horse, Bantam, Galoob Toys and other companies are excellent.



HASBRO TOYS LAUNCHED ITS NEW WEB SITE THIS SUMMER (WWW.HASBROTOYS.COM). THE *STAR WARS* AREA PROVIDES PHOTOS AND DETAILS ON KENNER'S 1996 LINES. GO TO "COOL STUFF" FOR A PREVIEW OF A FIGURE THAT WON'T BE OUT UNTIL '97: MOMAW HADON, THE HAMMERHEAD.



DARKSIDE TRIVIA QUIZ

It's time to be your *bad* self. For at least this one time, there's no need to avoid the temptations anymore because you'll need to turn to the dark side of the Force to answer these *STAR WARS* trivia questions. If you do so, and you can unscramble the circled letters to reveal the Bonus Answer (hint: he was the chairman of Alderaan when the Emperor destroyed that planet), mail your answers to us. We'll enter all correct entries into a random drawing for some *STAR WARS* prizes that are sure to bring you back to the light side... if you so desire. May the Force be with you!

25 STAR WARS Prizes!

USE THE FORCE

1 GRAND PRIZE Set of five 12-inch collectible Kenner action figures—Luke Skywalker, Han Solo, Darth Vader, Obi-Wan Kenobi and Chewbacca—courtesy of Hasbro Toys

2 FIRST PRIZES Darth Vader 12-inch collectible Kenner action figure

3 SECOND PRIZES Complete set of Topps *Shadows of the Empire* cards, courtesy of Topps

19 THIRD PRIZES Retail box of Topps *Shadows of the Empire* cards, courtesy of Topps

Entries must be received by **October 31, 1996**. One entry per person. Answers will appear in Issue #10; winners will be notified by mail. Photocopies or handwritten copies of this contest are acceptable.

Name _____ Birth Date _____

Address _____ Apt. # _____

City _____ State _____ Zip _____

MAIL YOUR ENTRY TO: Contest #8, *STAR WARS GALAXY MAGAZINE*,
One Whitehall St., New York, NY 10004
(Sorry, no e-mail entries)

- 1) This conflagration led to the demise of the keepers of the light side, the Jedi Knights.
- 2) Darth Vader was a member of this mysterious group.
- 3) He was once President of the Republic.
- 4) Its main components are anger, fear and aggression.
- 5) This clone of a former Jedi Master possessed formidable dark side powers.
- 6) Gethzerion was an evil member of this race of females.
- 7) She and the Emperor were the parents of Irek Ismaren.
- 8) She was a fighter pilot for the Rebellion before being transformed into Lumiya.
- 9) He ignited the Sith War against the Jedi.
- 10) He went by this name before becoming Darth Vader.

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____
- 10) _____

BONUS ANSWER

ANSWERS TO: "Bounty Hunters" Trivia Contest in Issue #6: 1) Wookiee; 2) Boushh; 3) Dengar; 4) Zuckuss; 5) Boba Fett; 6) 4-LOM; 7) purple; 8) IG-88; 9) Jabba the Hutt; 10) Dannik Jerriko (NOTE: Due to an error, answers to #2 and the Bonus Question were disregarded in judging correct entries.)



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The Official Fox Studio Authorized Magazine

ISSUE

3

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THE GALAXY IN A BOX

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